

SANSKRIT POETESSES

PART B.

THE CONTRIBUTION OF WOMEN TO SANSKRIT LITERATURE
VOL VI
SANSKRIT POETESSES
PART B.

VAIDYANĀTHA-PRĀSĀDA-PRASĀSTI,
ATTRIBUTED TO DEVAKUMĀRIKĀ AND
SANTĀNA-GOPĀLA-KĀVYA
BY LAKŚMĪ RĀJÑĪ

Edited with English Introduction, notes, etc.
BY

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To

The revered memory of the late
Rev. W. Sutton Page, B.A., B.D., O.B.E.
*formerly Reader in Bengali at the School of
Oriental Studies, London University.*

PREFACE

This is the sixth volume of the Series The Contribution of Women to Sanskrit Literature, viz., the *Vaidyanātha-prasāda-praśasti*, attributed to *Devakumārikā* and the *Santānagopāla-kāvya* of *Lakṣmi Rūḍhi* both critically edited for the first time. The Introduction contains accounts of the lives and works of *Devakumārikā* and *Lakṣmi*. In addition, there are brief accounts of the complete works of five other poetesses, three published and the rest unpublished.

These editions of the *Vaidyanātha-prasāda-praśasti* and the *Santānagopāla-kāvya* have been prepared from a single manuscript each belonging respectively to the Royal Asiatic Society of Bengal and the India Office Library, London. As the *Santānagopāla-kāvya* is of recent origin, probably very few MSS. of the same exist. The work is reported to have been published once in the South but no confirmation as to this was possible as none of the Libraries applied to could supply me a copy or give me definite informations about the publishers, editor, etc.

An attempt has been made to identify the persons and places mentioned in these works, and also to verify historically the informations given in the *Vaidyanātha-prasāda-praśasti* and trace to their sources the traditions mentioned in the *Santānagopāla-kāvya*. Wherever necessary, additional informations about the incidents referred to in these works have been given in foot-notes.

The different parts of a compound have been hyphenated and proper names printed in bold types for the convenience of readers.

Thanks are due to Dr. H. N. Randle, M.A., D. Phil., Librarian, India Office Library, London and the authorities of the Royal Asiatic Society of Bengal for permitting me to edit their manuscripts.

University of Calcutta }
1940. } J. B. C.

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INTRODUCTION

Description of the MS. of the Vaidyanātha-prasāda-praśasti

The MS. of the Vaidyanātha-prasāda-praśasti consists of ten sheets of foolscap paper written in Devanāgarī on one side only. 26 lines in a page. It was copied by Rūpabhadra, son of Gorṇdhanna, in Saṃvat 1775 i.e. 1719-20 A.D. It is complete but much discoloured. The MS. is so defective that even many metrical feet have been altogether omitted, not to speak of many words that have been omitted by the scribe throughout. The emendations have been numerous; as a result, no attempt is made here to show them in foot-notes or an Appendix.

The post-colophon records the date of the MS. as Saṃvat 1775 i.e. 1719-20 A.D. :—

पश्च-होप-मुग्नीन्दु-सग्नित—गरण्डुकासिताद्रोद्भवा ?
घसे मूर्य-सुतान्तिं द्विजवरो गोवर्धनस्यामजः ।
प्रत्यधिं-चितिभृत्-पराजय-कर-श्रीमणिः...
...पामतरेश्वरस्य वचनाच्छ्रीस्पमद्रोऽलिखत् ॥

Authorship of the Vaidyanātha-prasāda-praśasti.

The verses entitled Vaidyanātha-prasāda-praśasti, found inscribed on the temple consecrated to Vaidyanātha, are attributed to Devakumārikā by Mahāmaha-pādhyāya Haraprasāda Śāstrin in his Catalogue of Sanskrit manuscripts at the Royal Asiatic Society of

Bengal, Vol. IV, History and Geography, p. 13, MS. No. 3086. Although the MS. is very corrupt, still all the five colophons are legible and clear. Out of the five colophons, the colophon to the third prakaraṇa, viz. the Dāna-praśāpsā-prakaraṇa¹, indicates nothing regarding the authorship of the work ; of the remaining four, two, viz. those of Cantos I² and V³, show that the Inscription was not composed by Devakumārikā while the remaining two, viz., those of Cantos II⁴ and IV⁵, do not go against the attribution of the verses to her if the compounds be expounded in the particular way as shown below.

The colophon to prakaraṇa I runs as follows :

द्विति देवकुमारिका-नाम-राज-साल-कारित-वैद्यनाथ-प्रासाद-प्रशस्ति वंश-वर्णनम् । Now, the compound देवकुमारिका.....प्रशस्ति may be expounded as follows :—...राजसाला कारितः ; तावृशः वैद्यनाथ-प्रासादः...। Or.....राजसाला कारिता ; तावृशो वैद्यनाथ-प्रासाद-प्रशस्तिः ; तस्याम् । As regards this colophon, in either case, it cannot be concluded that the Inscription was composed by Devakumārikā ; for in the first case, the compound means the inscription on the temple of Vaidyanātha *that was caused to be built* by Devakumārikā, etc. ; and, in the second case, it would mean the Inscription, *that was composed at the instance of Devakumārikā*, on the temple of Vaidyanātha. Similar is the case with the colophon to prakaraṇa V. But with regard to the colophons to Cantos II and IV, the word ज्ञत (in contrast to कारित) may be so interpreted as to mean that the Vaidyanātha-prasāda-praśasti was composed by Devaku-

mārikā herself or otherwise. The colophon to Canto II is as follows :— देवकुमारिका·नाम·राज·माट·कृत·वेदनाथ·प्राचाद·प्रशस्ति...द्वितीय·प्रकरणम्। Here also the compound may be expounded as above, making कृत follow प्राचाद or प्रशस्ति। If कृत is taken as an adjective to प्रशस्ति, the colophon does not indicate that the verses were composed by Devakumārikā; for, then, it would simply mean the inscription on the temple of Vaidyanātha built by Devakumārikā. But if कृत is taken as an adjective to प्रशस्ति, the colophon indicates that Devakumārikā was the composer of the verses, for, the compound would mean the Inscription composed by Devakumārikā, on the temple of Vaidyanātha and in that case the verses may be said to have been rightly ascribed to her.

But the evidence of the body of the Inscription does not corroborate the above inscription. Throughout the work there is no mention that Devakumārikā composed the prasasti. On the other hand, though the composition is full of detailed information about Devakumārikā, nowhere does the poet say anything in the first person; everything is stated in the third. It is not that a poet does not at times speak of self in the first person in a Sanskrit work but here there is no reference to self in the first person whatsoever in the body of the Inscription which makes the ascription of the verses to Devakumārikā very doubtful. Again, verses 87, 102, 106, 108, 110, 115, 116, 125, etc. strongly suggest that the composition was by some body else than Devakumārikā. The octad, at the end of the fifth prakarana is expressly stated to have been composed by Hariścandra¹ and it

1. V. 142, p.46.

seems that the remaining portion of the Praśasti was really composed by a Brāhmaṇa poet Śrīnivāsa Rāya who, as mentioned in the fourth prakaraṇa, though clever, could not enumerate adequately the noble deeds of Queen Devakumārikā (ततपूर्ख-कर्माणि कविः कथञ्चित् संख्यां विधातुं निपुणोऽपि नेष्टे)¹ and who was responsible for making the consecration ceremony a success.²

Still we considered it fit to publish the Vaidyanātha-prāsāda-praśasti in this volume in order to bring to light all the facts regarding the Inscription so that scholars may judge for themselves. Further we hope that the discovery of further materials will throw new light on the point at issue. The Inscription, too is important for the History of Rajputana of the eighteenth century.

Life and Date of Devakumārikā.

Devakumārikā was the wife of Rāṇā Amarasiṁha, daughter-in-law of Jayasiṁha and mother of Samgrāma-siṁha of Chitor and Candrakumārikā.³ She was the daughter of Sabalasiṁha and sister of Sultānasīmha.⁴ She flourished between the second half of the seventeenth and the first half of the eighteenth century. Her son was coronated in 1710-11 A.D.⁵ and as a widow, she consecrated the temple of Vaidyanātha in 1.16 A.D.⁶

1. V. 13, p. 39.

2. V. 14, p. 39.

3. V. 109, p. 38.

4. Verses 100-101, p. 35.

5. V. 50, p. 17.

6. V. 133, p. 45.

The subject-matter of the Vaidyanātha-prasāda-praśasti

The Inscription is complete in five prakaraṇas called (1) *Vamśa-varṇana*, (2) *Samgrāmasiṁha-paṭṭabhīṣṭakādi*, (3) *Dāna-praśāṁsa*, (4) *Cātuvānodbhava* and (5) *Pratiṣṭhā*. It was composed during the consecration-ceremony of the temple of *Vnidyanātha* in the Sāmyavat year 1772, i.e. 1715-16 A.D.¹ The first prakaraṇa as the name implies, gives the history of the Royal family of Mewar in short, referring to the important activities of the Rāṇās, ancestor of Rāṇā Amara, husband of Devakumārikā. The succession of kings as given here is as follows :—

Bāpāl Rāwal		Bhimasiṁha
		[died 1303 A.D.]
Rāhappa Rāṇa		Jaynsiṁha
	[1201 A.D.]	
Narapāla		Lakṣmaṇasiṁha
		[1313-14 A.D.]
Dinakara		Arisiṁha
Yaśabkarṇa		Hammira [1327 ?—1365
		A.D.]
Nāgapāla		Kṣetrasiṁha [1365 ?—1382]
Pūrṇapāla		Lakṣa [1382—1397 or 1422 ?]
Pṛthvīmalla		Mokala [1397 or 1422—1433]

1. P. 44, v. 18.

Kumbhakarṇa	(alias	Karṇa	[1621-1628 A.D.]
Kumbhā)	[1433-1468]		
Rāyamalla ¹	[1474—1509]	Jagatśimha	[1628-1654 A.D.]
Samgrāmasimha I	(alias	Rājasimha	[1654 A.D.-1681 A.D.]
Sāmgā ²	[1509—1530].	Jayasimha	[1681—1699-1700 A.D.]
		Amarasimha =	
Udayasimha [II] (alias Uḍā)	[1537 ? or 1541 ?—1571]	Devakumārikā	
		[1699-1700—1711-1712]	
Pratāpasimha	[1571—		
	1597 A. D.]	Samgrāmasimha II	
Amarasimha	[1597—	[1711-12 A.D,	
	1620 A. D.]	—1734-35 A.D.]	

(1) Udayasimha (Uḍā) assassinated his father Kumbha in the Vikrama year 1525 i.e. 1468 A.D. and ascended the throne. He reigned upto 1473 A.D. He was succeeded by Rāyamalla. For accounts of Mahārāṇā Kumbha, *see* Archaeological Survey Reports of India, vols. VI for 1872-73 and XXIII for 1883-84 A.D. and the Annual Report for 1907-8 A.D.; A Collection of Prakrit and Sanskrit Inscriptions, called the Bhavnagar Inscriptions; Gazetteer of Udaipur by Major K.D. Erskine; The Bombay Gazetteer, vol. I, by J. M. Campbell; Reports of the Rajputna Museum, Ajmer, for 1917-1918, 1921, 1922, 1924 and 1928; The Rasika-priyā by Kumbha on the Gitagovinda (NSP. ed.); The Ekalinga-māhātmya,

The historical incidents referred to in the first prakarana, in short, are as follows:—The title Rāṇī was first used by Rāhappa and since then it is being used by all the subsequent Rāṇīs¹. Udayasimha, son of Saṃgrūmasimha, built the beautiful city of Udayapura². Pratāpasimha, the celebrated hero, the glory of Medieval India, became the protector of religion when other Kṣatriyas abandoned it³; he stood most valiantly

partly composed by Rāṇī Kumbha (unpublished); The Eklingaji Temple Inscription of Maheśvara, court-poet of RaiMal, in 100 verses (A.D. 1489), published in the Bhavanagar Inscriptions, p. 117; Jawar Inscription of the Temple of Ramaśwami (A.D. 1497)—in three pieces containing 40 verses; The Rājaprabhāstī (A.D. 1676)—containing 24 cantos, engraved on 25 slabs—summarized in the Rajputana Museum, Ajmer, for 1917-18 A.D., pp. 2-3. In addition, there are a number of inscriptions of Kumbha's time, such as the Chitor Kirti-stambha Inscription (1460 A.D.).

2: p. 16. The three successors of Saṃgrūma are his son Rataśimha, Vikramajit and the bastard Vanavīra; but they have not been mentioned in this list. See foot-note 1, p. 10.

Rataśimha II : Vikrama Saṃvnt 1584-1588

Vikramāditya : Vikrama Saṃvnt 1588-1593

Vanavīra " " 1593-94

i.e. 1537 A.D.

For the Rāṇīs of Mewar from Guliāl down to the surviving one, see Appendix I.

1. V. 10. 2. V. 33. 3. V. 34.

against Akbar¹ and fought against him till the end of his life. Jagatsimha, son of Karṇa, built up a massive and high temple of Viṣṇu in front of the royal compound². His son Rājasimha excavated the lake Rājasamudra for the good of his people and captured Malpur³ on the Ajmer frontier that belonged to the emperor of Delhi. Amara, son of Jayasimha, built a palace called Varasadvilāsa and also the temple called Jaganmandira. He conquered Sāhapura and died at the height of his fame⁴.

In this prakaraṇa, there is a marked tendency to explain the names of kings as significant of their achievements in life. Thus it is said that the title Rāṇā was quite appropriate for the Kings of Mewar who were outstandingly clever in warfare⁵. The name Narapāla was an apt one as the king, successor of Rāhappa, ruled his subjects with unparalleled success. Dinakara was called so because he had the lustre of the sun. The name Yaśahkarṇa⁶ was significant as the fame of the Rāṇā spread far and wide. Nāgapāla was so called as he had the might of innumerable elephants⁷; Pūrnāpāla because he governed his kingdom for the complete happiness of people⁸, and Pṛthvīmalla, because he

1. V. 35. 2. V. 38, p. 13.

3. Verses 39-40, p. 13.

4. Verses 44 ff., pp. 15-16.

5. रणे साधु इति राणः ।

6. Written Yaśakarṇa on the MS. evidently for the sake of metre.

7. V. 15. 8. V. 16,

vanquished all his enemies who resembled elephants in might and nobody could ever defeat him¹. Bhuvanasiṃha was the one champion stalwart ruler at whose sight all the elephant-like kings took to heels. Bhīma-siṃha was simply a terror to his enemies as Bhīma was² and Jayasiṃha is reported to have made Victory a permanent factor of his life³. Lakṣmaṇa-siṃha resembled Rāma's younger brother Lakṣmaṇa as he defeated his enemies resembling Meghanāda. Arasiṃha's feet were adorned with the gems of the elephants of vanquished kings⁴. Lakṣasiṃha instantaneously made a gift of a lakh (Lakṣa) of coins⁵, and defeated his enemies hundred thousand i.e. lakh times. The 'Ma' of Rāṇa Mokala means 'Viṣṇu' and the 'U' means Śiva; the Rāṇa was called Mokala because both Viṣṇu and Śiva reigned supreme in his heart⁶. Rāṇa Kumbha was so called because he was born to drink dry, like the pitcherborn sage, the ocean of hostile armies, more skilful in warfare than Kumbhakarṇa, constantly devoted to the enemy of Kumbhakarṇa i.e. Rāma and had his mind constantly given in offering pitchersfuls of gold, silver, etc.⁷ Rāyamalla was a champion warrior and no malla or wrestler was a match for him⁸. Amara-siṃha, son of

1. V. 17. 2. V. 19.

3. V. 20. 4. V. 22. 5. V. 26.

6. V. 27. 7. See Vv. 28-29 and the f. n. 2, p. 9.

If the reading be taken as गुरु-दान, it could simply mean गज-दान which is one of the principal gifts.

8. V. 30.

Pratāpa, outdid even the gods and his son Karṇa rivalled even Karṇa in the award of gifts¹.

The second prakaraṇa of the Vaidyanātha-prāsāda-praśasti begins with a description of the coronation ceremony of Saṃgrāmasimha² which took place in Jyaiṣṭha, Saṃvat 1767 i.e. 1710-11 A.D. Sukharāma, the old priest, took a leading part and made all the preparations for the proper performance of the ceremony. After the performance of the rite in course of which the king was bathed with holy water, he toured round the city on an elephant's back. Soon after his accession to the throne, he ordered the Rāvala prince Saṃgrāma, his namesake, to vanquish the Mewatis. Kānthajit, a Kāyastha, joined Saṃgrāma in his fight against the Mewatis. In the battle both Saṃgrāma and his enemy Dalelakhān were killed. At the end, however, the Rāṇā was victorious³.

By and by Rāṇā Saṃgrāmasimha II conquered all the neighbouring kingdoms. Vihāridāsa, his Chief Minister, was an outstanding personality, highly learned, very pious and extremely devoted to the good of the King and the country. He was responsible for the wide spread of culture and education among people and their broad religious outlook. With his sanction the king offered gifts⁴. Thus both the king and the premier contributed to their mutual

1. Verses 36-37, first prakaraṇa.

2. Saṃgrāmasimha was born in Saṃvat 1747 i.e. 1690 A.D., the 10th year of the rule of his grand-father.

3. V. 61. p. 21.

4. V. 68, p. 23

happiness as well as the all-round good of their country¹. As the prosperity of the country increased by leaps and bounds to an unprecedented degree the reverence of the people for Saṅgrāmasiṁha knew no bounds.

The third prakaraṇa dwells on the benevolence of Rāṇā Saṅgrāmasiṁha. It is said that he often used to make gifts to learned priests, deserving scholars and others such as Dakṣipāmūrti of the South, Dinakara (1724-25 A.D.) of Benares, Sukhānanda the logician, Puṇḍarīka and Devarūma versed in Vedic Rituals, and Kamalākūnta Bhaṭṭa, the astrologer and teacher.

The fourth prakaraṇa describes the maternal side of the great ruler Saṅgrāmasiṁha II. The traditional story of Cāhuvāna's origin is given in some detail. Then we come down to Saṅgrāma Rāva who was invited by the king of Chiter to reside in his kingdom. The genealogical table of the family of Devakumārikā as given in the Inscription is as follows :—

1. Caturāṅga Cāhuvānn
 |
 2. Saṅgrāma Rāva
 |
 3. Pratāpa Rāva
 |
 4. Balabhadra
 |
 5. Rāmacandra
 |
 6. Savalasiṁha

Sultānasiṁha

Devakumārikā

Then we get some personal informations of Devakumārikā herself. She married Rāṇā Amarasimha of Mewar and was the mother of Rāṇā Samgrāmasimha. After the death of Rāṇā Amara and the accession of Samgrāma to the throne, the Queen Mother made up her mind to dedicate her life to the cause of religion as is normally the case with widows. She performed three Tulādānas i.e. gave away on each occasion silver equal to her own weight. During the second Tulā-dāna, silver equal to the weight of Princess Candrakumārikā and Devakumārikā's grandson was offered. She then erected a temple, inside which she dug a well, for consecration to Śiva in Śrīśārāma, a village now known as Sisaram which had already a temple of Śiva in it. The temple had a marvellous view, particularly in its high tower decorated with gold.

The fifth canto deals with the opening ceremony of the holy temple of Vaidyanātha in A. D. 1716 in which the great Bhīma of Koṭā and Rāmasimha of Dūngara, celebrated priests and other stalwarts of the day were present. On this particular occasion Devakumārikā, the Queen Mother, was immensely helped by Minister Harajī and Uḍā, son of Premā, her own maid. Priest Sukharāma together with other renowned priests performed all the religious rites in connection with the inauguration of the temple. The ceremony was performed with due eclat. The Queen Mother is said to have performed the fourth Tulā-dāna at the end of the ceremony. This canto ends with an octad, a charming hymn to Śiva by Hariścandra.

Critical remarks

The lineage of the Rāṇās of Udayapura given in the Vaidyanūtha-prasāda-praśasti is on the whole right¹. In the Praśasti genuine history has been given in the garb of real poetry. In the first prakarana, puns upon the names of the Rāṇās have been adopted in a clever way ; the meanings hinted at are mostly historically correct. Thus the interest of history has not been altogether neglected for the sake of poetry. Apart from the activities of the Rāṇās referred to, the following informations, in addition to the others stated above², are also historically true : 1. The Rāṇās of Mewar were staunch followers of Śiva. 2. Hārita, himself a devotee of Śiva and a great sage, was at the root of all prosperity of Bāppā, founder of the Guhilot dynasty. 3. The title Rāṇā was introduced for the first time into the history of India by Rāhappa, a family-poet and successor of Bāppā. The historical accounts in the following prakaranas as well are mostly accurate ; there is however, some chronological difficulty, with reference to the accession of Saṃgrūmnsimha to the throne³.

This inscription records the names of a galaxy of leading personalities of Chitor and the neighbouring countries of the 18th Century A.D., viz., Vihāridāsa,

1. See the foot-notes in Prakarana I. The account on the whole, agrees with Tod's Annals of Rajasthan.

2. See pp. 17—18.

3. See f.n. 3, p. 17.

the Premier, Sukharāma the priest and so on. It is clear from the Praśasti that the king almost equally honoured the leading persons of various ranks of life, the deserving scholars as well as other personalities of high renown, an astrologer¹ as well as a physician², a logician³ as well as a Vedic scholar⁴ and so on.

It is only towards the end of the praśasti that the real subject-matter is dealt with ; the praśasti is called Vaidyanāthā-prāsāda-praśasti, but the first four chapters have nothing to do with Vaidyanātha or the temple consecrated to him. The composition is, no doubt, meant for the eulogy of Vaidyanātha and the Royal family of which he is the Family Deity in his Ekalinga form. So one can, probably, pass over the wilful violation of the tradition that Śiva should be given precedence over Gaṇeśa at the beginning of a work⁵.

The treatment of the Vaidyanātha-prāsāda-praśasti is quite straightforward. Exaggerations are rare in prakaraṇas two to five and almost every stanza therein has some historical bearing. The style is lucid. The composition cannot, however, be said to be marked with much rhetorical excellence. There are, however, a few good figures of speech⁶ and happy illustrations of Guṇa Samādhī⁷. There are a few grammatical drawbacks in the composition⁸. No uncommon metre has been used.

1. Verses 83-84, p. 29. 2. V. 74, p. 24.

3. V. 76, p. 25 4. V. 77, p. 26

5. Verses 1 and 2, p. 1.

6. Upamā : verse 7 ; Arthāntara-nyāsa, v. 106, p. 13 ; etc.

7. E.g. v. 19f, p. 6.

8. e.g. अलस्य for अलभत्, v. 25a,

The metres employed are the *Anuṣṭubh*¹, *Vasanta-tilaka*², *Rathoddhatā*³, *Indravajrā*, *Upendravajrā*, *Upajāti*⁴, *Drutavilambita*⁵, *Sundarī* or *Viyogini*⁶, *Mūliōī*,⁷ *Vāṁśasthavila*⁸, *Puṣpitāgrā*⁹, *Sārdūla-vikridita*¹⁰ and *Bhujāñijaprayāta*¹¹. The Inscription is not free from metrical defects¹². For some obvious commitments, and defects¹³, the scribe is, probably, to blame.

One of the verses of *Bhāravi*¹⁴ has been quoted to represent in true colour the dependable nature of *Vihāridāsa* and the laudable spirit of both king *Saṅgrāmasimha* and the Premier of serving the country

p. 7; अजेयोद् for अजेष, v. 60a; न्यर्तेन्त for न्यर्तेयन्त; see also f.n. 3, p. 21, etc. For others see foot-notes.

1. E.g. v. 1, p. 1. 2. E.g. v. 2, p. 1.

3. E.g. V. 3, p. 1; V. 72, p. 24; V. 73, p. 24; V. 77, p. 26; V. 85, p. 30; V. 134, p. 44.

4. E.g. Vv. 5 ff., p. 2.

5. E.g. V. 13, p. 4.

6. V. 14, pp. 4-5.

7. E.g. V. 43, pp. 14-15. 8. V. 57, p. 18

9. v. 71, p. 23. 10. Verses 74-76, pp. 24-25; v. 83, p. 29. 11. V. 142, p. 46.

12. E.g. V. 55a, f.n. 3, p. 19; V. 57 b, p. 20. For others, see foot-notes.

13. E.g. तृण in 58 f, p. 20; V. 73, p. 24, पादशासनः for पाकशासनः V. 74 f, p. 24; etc. For others, see foot-notes.

14. V. 69, p. 23, "सदानुकूले"ति किरात-पद्यमस्तिति इये सार्थकतामवासम् !

with absolute self-abnegation and what is more, with the heartiest co-operation of each other.

Similarly, the Bhagavad-gīta, too, has aptly been quoted¹ in connection with the munificence and magnanimity of king Jayasimha.

1. V. 52, p. 14; नरणामहं भूमिपतिर्युक्तं क्षणेन, etc. The exact statement of Kṛṣṇa in the Bhagavad-gītā (10. 27) is “विष्णि मां नराणाम् नराधिपम्”।

2. SANTĀNAGOPĀLA-KĀVYĀ BY LAKṢMI RĀJÑI

Description of the manuscript

The MS. of the Santānagopāla-kāvya which is edited here belongs to the Indin Office Library (No. 8158). Substance, paper arranged in book-form. Size : $8\frac{1}{2}'' \times 10\frac{1}{4}''$. The MS. was copied in clear and bold Devanāgara script about sixteen years ago ; it has 35 pages and 16 lines in a page. The authorship of the work inscribed by the scribe is as follows, "Santānagopāla-kāvyaṁ Lakṣmi-
Rājñyā nirmitam".

Introduction to the Santānagopāla-kāvya.

Lakṣmi Rājñi was a member of the Etavalattu branch of the family of the Katattanattu Rajas of North Malabar¹. She composed the work about forty years ago. She died about 21 years ago. No other work of Lakṣmi Rājñi is known to exist. The present work was composed

1. This Lakṣmi Rājñi is altogether a different person from Rājī Gaurī Lnkṣmi Bāyī of Travancore (1811-1815) who was first sovereign in her own right, and subsequently as regent on the birth of her eldest son Mahanja Svati Tirunal Rama Varma, the famous poet, musician and composer (for an account of her reign, see Travancore State Manual by Dewan Bahadur V. Nagam Aiyar, chap. vi, vol. 1).

by the Queen out of affection for Prince Ravivarman in spite of her ill health.¹.

The *Santāna-gopāla-kāvya*², in three cantos consisting of $43 + 37 + 50 = 130$ verses, is based on a story from the *Bhāgavata-purāṇa*³. In the first canto, we get the pathetic picture of a pious Brahmin, losing one son after another, approaching and earnestly praying to Kṛṣṇa at Dvārakā for saving his sons, yet getting no response from him. In this way, the Brahmin lost eight sons one after another. When his ninth son too died, he once more went to Dvārakā to solicit the favour of Kṛṣṇa., and was coming back, disappointed as before, when Arjuna who happened to be present there, was moved by his piteous lamentation and promised to save his tenth child when it would be born. The grief-stricken father was at first rather doubtful of Arjuna's ability to help him in this respect. But Arjuna assured the Brahmin by reminding him of his (Arjuna's) glorious past deeds and even went so far as to vow solemnly that either he would save the Brahmin's tenth child, or immolate himself on the funeral pyre.

When the tenth child was about to be born, elaborate preparations were made by Arjuna for protecting him from the clutches of death. The entire house, where the child was about to be born, was well-fortified with arrows and weapons and so on. But inspite of all these precau-

1. See the last verse of the *Santānagopāla-kāvya*.

2. For another work on the same subject called *Saṁtānagopāla-campū*, attributed to Prince A. Svati, see MS. 8178 of the India Office Library.

3. 10. 89.

tions, no sooner was the child born than it died, whereupon the disappointed and bereaved father heaped up abuses on Arjuna. Arjuna at once went to the abode of the god of death in search of the dead child, but failing to find it anywhere, he returned and prepared to burn himself to death. Then Kṛṣṇa appeared on the spot, and dissuaded Arjuna from committing suicide by promising to bring the Brahmin's dead child to life.

In the second canto, Kṛṣṇa and Arjuna are found approaching Hṛī in order to submit their petition to him direct. They crossed the Lokuloka mountain, and on approaching the Lord began to eulogise and pray to him. The pleased Lord asked them what he could do for them, whereupon Kṛṣṇa related what had happened and what they had come for. The Lord, then, graciously granted their prayer and further told them now that they had visited His place, they had become purged of all their sins and would enjoy eternal bliss in His region after death.

The third canto portrays the overwhelming joy of the Brahmin and his wife on being restored, not only of one, but of all the ten children. The work ends with the picture of the over-joyed father pouring blessings on Arjuna and offering homage to Kṛṣṇa by recounting his glorious past deeds and achievements.

Critical estimate of the Santānagopāla-kārya.

The work is outstandingly religious in tone as it is written really to eulogize Viṣṇu and Kṛṣṇa, and thus to educate Prince Rāvivarma in theological lore.

The poetess exhibits womanly tenderness when she states that Kṛṣṇa as well as Arjuna were guilty of killing

people in the Kurukṣetra war and they had to be purgated of this sin. The pride they took in winning the Kurukṣetra war had to go too. That is why, says our poetess, the two mighty heroes had to visit the region of Viṣṇu¹.

In this work we get some beautiful descriptions, e.g., of the Lokāloka mountain, Viṣṇu lying on the serpent Śeṣa, etc. The stayas of Kṛṣṇa and Arjuna to Viṣṇu² and of the Brahmin to Kṛṣṇa³ are really good ones.

The poetess has a simple and sweet style. She avoids compounds. We do not meet with many rhetorical devices in the first and second cantos. The third canto is, however, full of Yamakas.

The poetess is an adept in traditional lore. Her work Santānagopāla is short but the knowledge of the Paurāṇika Literature she has shown in it is great. References to the epics, Purāṇas, etc. have been given in this edition in foot-notes.

Lakṣmī Rājñī has employed in this work the metres Vasanta-tilaka⁴, Mālinī⁵, Upendravajrā and Upajāti⁶, Puṣpitāgrā⁷, Druta-vilambita⁸, Sārdūla-vikridita⁹, Pīthvi¹⁰ and Śikharini¹¹.

1. V. 35, p. 67.

2. II, verses 16-26 3. III, verses 11-47.

4. Canto I except the last verse and the last verse of Canto III. 5. Last verse of Canto I.

6. Canto II except the last verse.

7. Last verse of Canto II. 8. Verses 1-46 of Canto III.

9. Verse no. 47, Canto III.

10. Verse no. 48, Canto III.

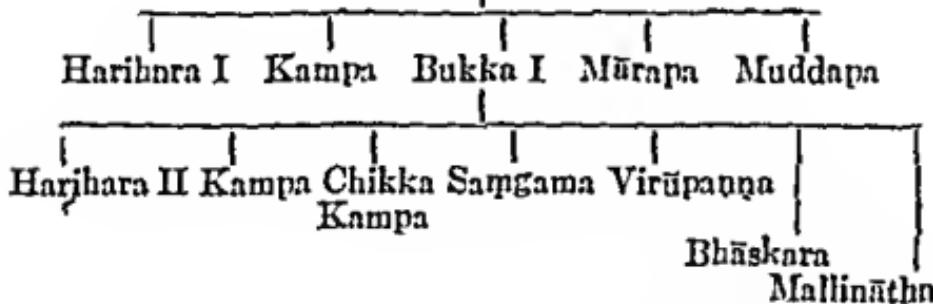
11. Verse no. 49, Canto III.

3. GAÑGĀDEVĪ

Gangadevi, consort of Prince Kampana, also called Kamparāya¹, of Vijayanagara, has left for us a work called *Madhurā-vijaya*, only a fragment of which is extant. The book has been edited from a single incomplete and defective manuscript belonging to a private individual of Trivandrum².

There is an incomplete MS. of the *Madhurā-vijaya* in the Government Oriental MSS. Library, Madras, No. R. 219 (Triennial Catalogue, III. 2985). This is really a copy of the Trivandrum MS. This MS. is written in Devanagari on paper while the MS. used for the printed edition is a palm-leaf one in Grantha character. As Virū Kamparāya was the second son of Bukka Rāya who ruled from 1343 to 1379 A.D., the work must have been composed by the middle of the fourteenth century A.D.

1. First Vijayanagara Dynasty
Saṅgama



For an account of Bukka I and his minister Mādhava Ācārya, see my edition of *Kūla-Mādhava*, Part I, Introduction, pp. xxv ff.

2. See Bibliography *in loco*.

The work begins with a description of *Bukkarāya*, founder of *Vijayanagara* Dynasty, and presents a good picture of *Vijayanagara* situated on the *Tuṅgabhadrā*. *Bukka*'s favourite wife was *Devāyī*, mother of *Kampana*, hero of the present work. *Samgama* and *Kampana* the younger were his other two sons by the same wife (v. 40, p. 17). The name *Kampana* was purposely given as his parents wanted him to make his enemies tremble with fear (v. 34, p. 16 of the printed edition). The prince was trained in all worldly matters including warfare by his father. On the express wish of *Bukkarāya*, Prince *Kampana* embarked on his expedition to conquer various kings of the south viz., *Camparāya* of *Tuṇḍīra* (*Tonḍamāṇḍala*), the forest-chiefs or *Vanyarājas* and the king of the *Turuṣkas* of *Madura*. During his campaign against *Camparāya* he passed through *Karnāṭa* and *Mulbāgal* (*Kaṇṭakānana*), crossed the *Pālār* (*Kṣirataraṅgiṇī*) and encamped at *Viriñcipuram* where his army encountered the enemies. *Kampa* laid siege to the fort of *Rājagambhīram* where he had a duel with *Camparāya* who was subsequently killed. Then *Kampa* proceeded to conquer *Kāñcī* (modern *Conjeeveram*). Subsequently, he vanquished the Sultan of *Madura* (*Madhurā*).

As the manuscript of the work comes to an abrupt end after what is presumed to be the eighth canto and some forty-one verses of some other canto, no further details are available.

Thus the *Madhurā-vijaya-kāvya* is historically important, supplying us with a short but authentic history of *Vijayanagara* in the fourteenth century A.D. The incidents mentioned here agree with those given in the

Sālava-abhyudaya by Rājanātha alias Diḍḍima Kavi¹
 Rāmābhyudaya attributed to Śiśuva Narasimha², the
 Prapannāmpita by Anantacārya³, etc.⁴

But Gaṅgādevī combined in herself the rare gifts of a poetess and a historian. The camp-life of Kampana described in canto VI and the conversation between the king and his consort Gaṅgādevī, our poetess, are charmingly described. These two cantos have nothing much of history in them and other cantos as well bear genuine marks of high class poetry.

The way in which Gaṅgādevī refers to a large number of poets, dramatists, etc., viz., Prāccelaṇa, Vyāsa, Kālidāsa, Bāṇabhaṭṭa, Bhūravi, Daṇḍin, Bhavabhūti, Kārṇāmṛta-kavi, Tikkaya, Agastya the poet⁵, Gaṅgādhara the

1. In 13 cantos. A MS. of the work belongs to Govt. Oriental MSS. Library, Madras; see Descriptive Catalogue, xx. 7897; Author Index (1940), p. 68.

2. In twenty-four cantos. The poet was a ruler of Vijayanagara (1450-1486 A.D. A MS. of the work belongs to the Library of the Maharaja of Travancore, III. 12. See also Taylor's Historical MSS., (II. 93), Catalogue Raisonné, Madras, Fort St. George Gazette Press, 1860.

3. Published both in Madras and Bombay.

4. For other books, see p. xxv f., Introduction to my edition of Mūḍhavācārya's Kāla-Mūḍhava with the Lakṣmi, Part I.

5. मन्दार-मध्यरी-यन्दि-मकरन्द-रसाख्यः ।

कथं नाहादनायालं कर्णामृत-कवेगिरः ॥१२॥

dramatist¹, Viśvanātha², etc. in the introductory verses of the Madhurā-vijaya shows that she was thoroughly acquainted with their works and had high admiration for all of them. Still that she was fastidious about literary compositions is evident from her remarks that no literary composition, however excellent, can claim to be perfect as none of them can be said to possess all the requisite qualities of perfection, viz., wording, meaning, thought and sentiment³.

In the part of the Madhurā-vijaya that is available, metres Anuṣṭubh, Upajāti, Vāṃśastha, Druta-vilambita and Puṣpitāgrā have been employed.

The work is composed in the Vaidarbhi style and the diction is graceful. The similes and metaphors are lively and sometimes striking⁴. Some verses are capable of double interpretations⁵.

तिक्ष्यस्य कवेः सूक्तिः कौमुदीव कलानिधेः ।
 सत्त्वाणेः कविभिः स्वैरं चकोरैरिव सेव्यते ॥१३॥
 चतुःसप्तति-काव्योक्ति-व्यक्ता-वैदुष्यसम्पदे ।
 अगस्त्याय जगत्यस्मिन् स्पृहयेत् को न कोविदः ॥१४॥

1. सुभस्तमपरं व्यासं गङ्गाधर-महाकविम् ।
 नाटकच्छङ्गना दृष्टां यश्चक्ते भारतौं कथाम् ॥१५॥
2. चिरं स विजयोभूयाद् विश्वनाथः कवीश्वरः ।
 यस्य प्रसादात् सार्वज्ञं समिन्चे मादृशेष्वपि ॥१६॥
3. क्वचिदर्थः क्वचिच्छब्दः क्वचिङ्गावः क्वचिद्रसः ।
 यत्वैते सन्ति सर्वेऽपि स निवन्धो न लभते ॥१७॥

4. e.g. canto V, v. 2

5. e.g. canto V, v. 3

3. Jayanti or Taijayanti

Jyanti was the wife of Kṛṣṇanātha, son of Durgādāsa Cakravartin of Koṭālipādā, Furdpur, Bengal. She was born of a learned Brahmin family of Dhānuka at Vikrampura, Dacca. Some verses are attributed to her.¹ She is also said to have been the joint authoress of the Ānanda-latikā-campū in accordance with a tradition current in Bengal. But it seems doubtful whether the attribution is right. Only two MSS. of the Ānanda-latikā are extant; one belongs to the India Office Library² and the other to Paṇḍita Dinabandhu Sāhityasāstrin, publisher of Saṃskṛta-Sāhitya-Pariṣat-Patrikā, 7, R. G. Kar Road, Calcutta. Paṇḍita Dinabandhu Sāhityasāstrin's elder brother began to edit the work³.

The Ānanda-latikā is being published in the Saṃskṛta-Sāhitya-Pariṣat-Patrikā as the work of Jayantidevi and her husband. In the following passage in p. 2 of this edition⁴ which has not still proceeded far, it is stated that Kṛṣṇanātha Kavi composed the work in collaboration with his wife.

आनन्दकः—भार्याः, श्रीमद्भूत-नम्दन-करण-मरभीष्ठ-मनन-परितुच्छित-
विषयरस-श्रीदुर्गादास-पक्षवर्ति-तनयेन पद्मो-सदाधीन श्रीकृष्णनाथ-
कविना विरचितमानन्दतिका-ग्रन्थमधीतयानस्मि ।

Now, we find this passage in toto in the India Office

1. See Sanskrit Poetess, Part A, p. LVII.

2. Ms. No. 4203 (243)

3. As death snatched him away, Paṇḍita Dinabandhu Sāhityasāstrin is continuing the publication.

4. Saṃskṛta-Sāhitya-Pariṣat-Patrikā, Vaisākha, 1347; April, 1940.

Library MS. except the compound पत्नी-सहायेन ! Not only this but also there is no trace of Jayantidevi's collaboration with Kṛṣṇanātha, her husband, anywhere in the same. On the contrary, the colophons explicitly state that the work was composed by Kṛṣṇanātha Sārvabhauma Bhaṭṭācarya himself ; e.g. the colophon to the fifth canto : इति श्रीमहामहोपाध्याय-कृष्णनाथ-सार्वभौम-भट्टाचार्य-विरचितानन्द-लतिकायां पञ्चम-कुसुमम् । All other colophons are the same *mutatis mutandis*.

Therefore, it is impossible to accept her as the joint author of the work on the basis of the evidence supplied by the India Office manuscript.

Curious to find out whether the MS. at present belonging to Pañdita Dinabandhu Sāhityaśāstrin really contains any reading justifying the tradition I approached him. He was very kind to show me the manuscript. Unfortunately, that part of the folio of the MS. that is supposed to have contained the reading पत्नी-सहायेन in the passage quoted above was found missing. I carefully consulted the manuscript but could not get any evidence in it in support of the joint authorship of Jayantidevi. On the contrary, the following concluding verse in this MS., not found in the India Office Library MS. definitely establishes that Jayantidevi cannot be said to be the joint author of the work :—

शाके वैद-सुनीषु-चन्द्र-गणिते (१५७४) पचे वलचे मधौ
 श्रीमद्भन्द्य-पदारविन्द्य-युगल-श्रीतर्कवागीश्वरम् ।
 नत्वा श्रीबिज-कृष्णनाथ-वटुना काव्यं सया कल्पितं
 दोषाविशम्पात्य साधु-हृदयैरास्ताद्यमेतच्चिरम् ॥

210040

The MS. in question is dated Śaka 1574 i.e. 1652-53 A.D., the date of Kṛṣṇānātha Śivabhauma himself. When in this MS. it is stated काव्यं मया कन्तिरि i.e. the work is composed by me and nothing whatsoever about the help of his wife is mentioned, Jayantidevi cannot be accepted as the joint author of the work. The colophons also, which are identical with those found in the Iadla Office MS., lead to the same conclusion.

Therefore, as the only two extant MSS. clearly show that the work was composed by Kṛṣṇānātha himself, the claim that his wife too had anything to do with the composition of the work is, at the present state of our knowledge, wholly unwarrantable¹. The line आनन्द-सतिका-पन्दुर्यनाकारि प्रिया गद्द is not traceable in any of the above two manuscripts.

4. Madhuravāṇi.

Madhuravāṇi was one of the most brilliant scholars of the court of Raghunātha Bhupala of Tanjore. Probably Madhuravāṇi is not her real name but only a descriptive title meaning a lady possessed of a melodious voice². We cannot be sure whether she is identical with

1. This cancels our previous view about the joint authorship of Jayantidevi in *Sanskrit Poetesses*, Part A, Introduction, p. LVII.

2. परुर-मधुर-याणीं सम्बगाकर्यं यस्याः

सदसि मधुरयाणी नाम दत्तं यद्येष ।

सरस-छति-यिधायां सावुमेधाविशेषा ।

स्वधिक-पटुर्गेपादम्नुजाणीपु सैपा ॥ (1.00)

Madhuravarṇi, one of whose verses is preserved in the *Subhāṣita-hārāvali*¹. Unfortunately, the only MS. of this important work belonging to the Veda-Vedānta-Mandiram, Malleśvaram, Bangalore, is no more extant ; in any case, no body seems to know anything definitely about its existence. On my enquiry Mr. M.C. Krishnaswamy Iyenger, Librarian of the said Library, kindly informed me in his letter, dated 19-4-1938, that the Books and Manuscripts deposited in the Library prior to 1928 had all been returned to the owners during that year owing to severe ravages of white ants into the shelves and that these had never come back to the Library ; again Rao Bahadur Mahāmahopādhyaya R. Narasīṁhācārya, M.A., M.R.A.S., the then President of the Management Committee who would have been able, probably, to throw some light on the whereabouts of the MS. in question had also passed away on 6-12-1936 (Sunday)². The Mahāmahopādhyāya had a valuable collection of Kanarese, Telugu, English, Tamil and Sanskrit Books besides those of archaeological interest³. The Librarian thought I had better write to his adopted son Mr. R. Tirunarayana Iyengar at 9, West Park Road, Malleśvaram. Accordingly I did so. But Mr. Iyengar in his turn informed me that he did not know anything about it. So one of the outstanding records of the literary

1. Ms. f. 23, v. 77 ; see pp. xviii—xix and 18 of *Sanskrit Poetesses*, Part A, *Contribution of Women to Sanskrit Literature*, vol. II.

2. He deposited it in the Library ; see *Indian Review*, February, 1908.

3. He was officer in charge of Archaeology, Bangalore.

achievements of Indian Women seems to have been lost for ever. At present we possess, however, only a short summary of Madhuravāṇi's valuable work in the Indian Review of February, 1908. As in spite of my best efforts the MS. in question could not be traced, the account given below is based upon that article. The MS. was a palm-leaf one in Telugu script and incomplete.

The work was composed by the middle of the seventeenth century A.D. The poetess was, probably, a native of Mysore. The work furnishes no information about her parentage. We come to know only this much that she was born of a learned family¹. Madhuravāṇi claims her proficiency in music and similar other arts which probably enabled her to secure the favour of Raghunātha who was himself a great musician and literateur. She is also supposed to be the author of several campus rich in Dhvani or suggestion, and different versions of the Naigadha-kāvya and Kumāra-sambhava.

The first canto opens, as usual, with the invocation of the blessings of various gods on Raghunātha, patron of the poetess. Then Madhuravāṇi offers her homage to various poets including Mayura and Mañkha. In the same i.e. the first canto she gives a graphic description of Raghunātha and the grandeur of his court and relates how the work came to be composed. Raghunātha was anxious to have his Āndhra-Rāmāyaṇa translated into Sanskrit and accordingly was wondering who among the galaxy of learned ladies of his court skilful in composing original Sanskrit and Telugu works² was best suited for

the task. One night he dreamt in a dream that Rāma-candra appeared to him and declared that Madhuravāṇī would be the best for the purpose. Next day in the assembly he made his dream known to her who readily undertook the task.

The proper subject-matter of the work i.e. the story of the Rāmāyaṇa begins with the second canto. In cantos II—IV we get an account of Daśaratha anxious for progeny and performing sacrifice for the same. Cantos V and VI recount the birth and childhood of the four Princes Rāma and others ; how Viśvāmitra approached Daśaratha for Rāma's help for the destruction of Tūḍakā, how Rāma killed Tāḍakā and on his way back, restored Ahalyā to life. In the next two (vii and viii) cantos, we get a vivid description of the breaking of Śiva's bow by Rāma at Janaka's court ; his marriage with Sītā ; and the defeat of Paraśurāma. Cantos IX and X describe the festivities in connection with the installation of Rāma ; Kaikeyī's malicious intervention ; Rāma's exile ; Bharata's failure to persuade Rāma to return. Canto XI deals with the mutilation of Sūrpaṇakhā and the abduction of Sītā. The following canto (xii) describes Rāma's search for Sītā, meeting with Sugrīva and the subsequent killing of Bāli. Cantos XIII and XIV narrate the search of Sītā by Sugrīva and others ; her discovery by Hanumān. This brings us up to folio 115 of the MS. where there is an abrupt break but as some portion of the Yuddha-kāṇḍa of the Rāmāyaṇa is dealt with in folios marked 126, 1 9 and 140, it is evident that the work was completed by the poetess herself. Folios 13, 29-30, 105, 116-125, 127-128, 129-139 of the MS. are said to have been missing. In its

incomplete form the MS. consists of 14 cantos and 1500 stanzas.

It is evident that high female education was the rule of the society in South India in mediaeval ages. Rāmabhadrāmbā, Madhuravāṇi and others¹ who adorned the court of Raghunātha, Gaṅgādevī and Tirumalāmbā bear testimony to this.

5. Rāmabhadrāmbā

The Raghunāthābhyaṇḍaya was composed about the second half of the seventeenth century A.D. by Rāmabhadrāmbā of the court of the Nayaka King Raghunātha. She was a great favourite of the king², her patron, through whose grace she obtained the status of a distinguished poetess (साहित्य-सामाज्य-भृप्योठास्त्र). Nowhere in the work, even in the colophons³, is there any suggestion that she

1. See particularly, the last two cantos of Rāmabhadrāmbā's Raghunāthābhyaṇḍaya.

Madhuravāṇi refers to them in her Rāmāyana-kāvya :

विपच्छिकायां परुराः सगलभाः

गास्त्रे इतिदधाः सरस-प्रवर्त्ते ।

समोपसेतस्य समेत्य केऽपि

सुधू-जनाः स्वस्य-कलाः यद्युपयन् ॥ (1. 78)

सर्वोच्चर-स्वादिम-संस्कृतान्प्र-प्रयत्न-निर्माण-पचेलिमानि ।

यशांसि भूयांस्यवतारयन्त्यः सद्वस्त्रः सन्ति सरोजनीयाः ॥ (1. 82)

2 V. 10, p. 2,

शब्दार्थ्योर्मर्म समप्रधानं वर्गं यदं यस्य वदन्ति सर्वे ।

छत्री स एवाव छत्री सद्वायो नायो मम श्रीरच्चुनाय-नामा ॥

3 The Queen authoresses usually, as very natural,

was the Queen of Raghunātha. On the other hand, her remarks that all others take him to be Raghuvara but she herself and others who know him intimately consider him an incarnation of kṛṣṇa¹, her unstinted and unqualified praise for harlots², etc. and the frivolous nature of the king making love to a whole host of women as shown in Cantos XI and XII³ all lead to one conclusion, viz., that she was not a Queen, but a Mistress, of Raghunātha Nāyaka.

This epic consists of twelve cantos. It begins with a prayer to various gods and goddesses for the all-round happiness of Raghunātha and for the completion of the work without any impediment. The poetess also acknowledges her deep sense of gratitude to king Raghunātha for his patronage.

The first canto gives a description of the beautiful country of the Colas. The rivers Tāmraparṇi and Kāverī which water the country have also been described at length. The birds, animals creepers, fruits trees, flowers, etc. have also drawn the ardent admiration of the poetess. The Colas are said to be very pious

take care to refer to their designations clearly in the colophons or elsewhere; see e. g. Bīnabāyi's Dvārakā-nattala, and Viśvāsadevi's Gaṅgā-vākyāvalī.

1. Canto III, v. 5—

वरं रघूणां गुण-वैभवे यं वदन्तु सर्वे रसिका वयं तु ।

सहस-कान्ता-जन-सामरसे क्षणावतारं हृदि तर्क्यामः ॥

2. E.g. verses 22—24, canto III.

3. See particularly verses XII. 57, 68, etc.

and the Brāhmaṇas versed in the Sāstras, particularly in ritualistic literature and the proper performance of sacrifices.

The second canto is devoted to the description of the capital of the country of the Colas, Tanjore (தாங்காரை), the abode of Lakṣmi and beautiful damsels. Its mountains, mighty elephants, encircling sea, beautiful lotuses, jewelled houses, sprightly horses digging out the earth with their hoofs¹, the harlots, high buildings, etc. have been graphically described by the poetess. The king is praised as a worthy and pious ruler; finally, the people of the country too are eulogised as virtuous. She has a special word of praise for the fair sex². She also dwells on the prosperity of the people and the sovereignty of the ruler³.

In the third canto the personal charms as well as many-fold virtues of the king such as valour, learning, philanthropy and so on are described. Thus powerful kings are represented as recognising the king's suzerainty and soliciting his help⁴. Again, he is said to have encouraged female education in his family as well as outside⁵.

1. Canto II, v. 19, p. 9 :—

दिवसुत्तिभिर्भूवं चमोभिः समयेत्यामसमं विचेतुकामाः ।
वलि-सद्य तुरङ्गामाः प्रवेष्टु धरणीं यत्र विदारयन्ति पादेः ॥

2. V. 52, canto II, p. 10; v. 58f., op. cit., p. II.
अवलां हरिरेकिकां निजोरोर्जनयामास पुरेर्ति पद्मजन्मा ।

असूजन्मनसा यदानताङ्गीरतिप्रीते गुरुभाष्मजः सुजन्मा ॥

3. Vv. 57 and 60, p. II. 4. V. 26.

5. V. 20. In his court flourished, apart from Rāma-

The fourth canto gives the daily routine of the king such as morning duties, bath, muttering mantras and paying homage to the sun-god¹, worshipping a tawny cow, retreating to the jewelled house called Kamalā-vilāsa, bowing down to Rāmachandra, uttering the holy name of Hari, wearing a sectarian mark (puṇḍra) on the forehead, worshipping Rāma and reading the Rāmāyaṇa².

Our poetess seems enamoured of the personal charms of the king as she returns to the same topic on many occasions throughout. The beginning of the fifth canto is devoted to the same topic³ and the rest to the description of his court⁴ which was adorned with royal visitors from Kerala⁵, Aṅga⁶, Magadha, Mālava, Kalinga⁷, Gauḍa, Ārāṭṭa⁸, and other parts of India and with great philosophers, grammarians, poets, singers and dancing women trained by the king himself⁹.

bhadrāmbā, may other poetesses of whom Madhuravāṇī was one. See below for her translation of Raghunāthā's Telugu Rāmāyaṇa.

1. The Sūrya-stotra is beautiful ; Vv. 18-29, pp. 18-19
2. The story of the Rāmāyaṇa has been reproduced here in a nutshell ; Vv. 44-68, pp. 20-22. Rāmabhadrāmbā does not make any mention of the exile of Sītā.
3. Vv. 1-19.
4. Vv. 20 ff.
5. The Malabar Coast.
6. The neighbourhood of Bhagalpur including Monghyr.
7. The area, north of Drāviḍa and south of Orissa, known as Northern Circars.
8. i.e. Arāṣṭra or the Punjab.
9. V. 53 f. In his own treatise Saṅgita-sudhānidhi

In the sixth canto the lineage of Raghunatha has been given, beginning from his great-grand-father as follows:—

Timma - Bayyāmbikā

Cavvā¹ (or Siva) — Mūrtiyambikā I (Mūrti-
or Chevvarappa mūmba — sister of the
Queen of Aeyutadeva-
rāyn of Vijayanagara)

Acyuta (Aeyutappa) - Murtyambika II.

Raghunatha Nayaka*.

Raghunātha describes himself as a great musician, inventing new Rāgas like Jayntasena and Tālas like Rūmānanda. He also invented a new instrument in which any Rāga could be played. Govinda Dikṣita, Minister of his father as well as himself, says in his Sāhitya-sudhā that the king composed, among others, the following works :—

1. Pārijāta-harāṇa.	2. Vūlmīki-carīta
3. Acyūtendrābhīndayn	4. Guṇendra-mokṣa
5. Nala-carīta	

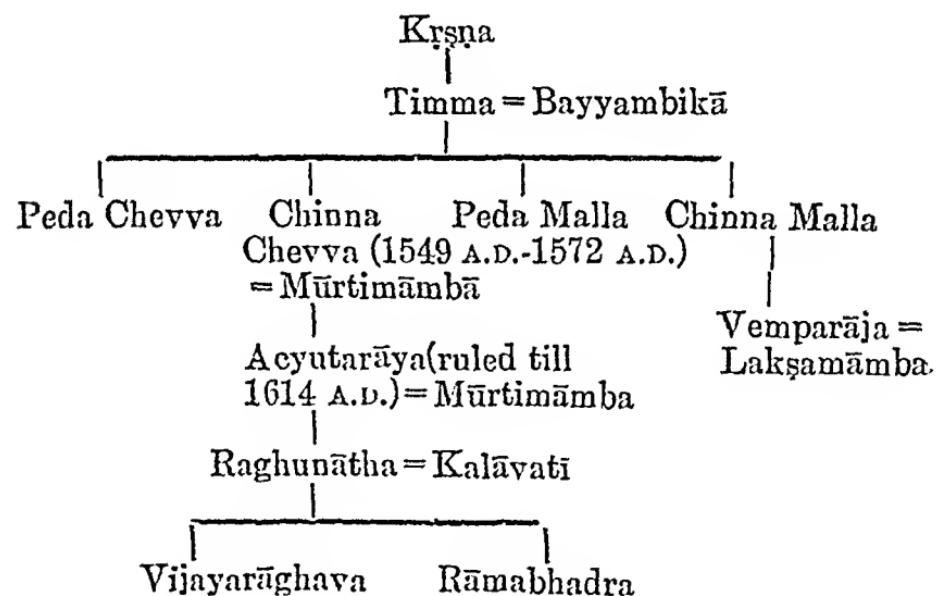
and 6. Rukmini-Kṛṣṇa-vivāha-yakṣa-gāṇa. A work called Raghunātha-Bhūṣpāliya is also attributed to him. See Oppert's lists of Sans. MSS. in Private Libraries of South India, ii. 5530.

1. Cārvāṇa got the province of Tanjore as a marriage-dowry from Aeyutadevarāya whose sister-in-law he married. Another version is that he conquered it. For an account of Chevvappa, see Sāhitya-ratnākara-kāvya of Yajñanārāyaṇa, son of Govindn Dikṣita (Minister of Raghunātha and Aeyuta), III, 6-17.

2. From the works referring to Raghunātha Nāyaka of Taojore, his family-tree may be drawn as follows:—

Some of their multifarious activitiss have also been referred to in this canto. As is natural, the major portion of the Canto is devoted to the pre-birth and after-birth ceremonies performed with eclat for the well-being of Raghunātha. Raghunātha was so called after the name of Viṣṇu through whose grace the parents had him.

The seventh canto begins with a description of the physical charms of the young prince Raghunātha. In due course his marriage to the daughters of the Pāṇḍya¹ and other kings and ceremonies in connection with his installation as Heir Apparent to the throne are also



In the long colophon to the Bhārata-sāra-saṅgraha, MSS. 8676 and 8677 of Tanjore, he describes his parentage as follows : मृति॑मास्वा॒-गर्भ॑-शृङ्खि॒-सुक्तापल॑-निचय॑-चेन्नचे॒वाचुरात॑-नृपाल॑-पुल॑-सज्जन॑-स्तोलपाल॑.....

1. Modern Tinnevelly and Madura.

described. When the Mahomedans¹ invaded Kārṇāṭa (Vijayanagara), Veṅkaṭadeva Rāya, it is said, sought for the help of King Raghunātha whom the old father would not let go but for the insistent persuasion of Veṅkaṭarāya. On his way to Penugonda, capital of Kārṇāṭa, he passed through Candragiripuri². The Muraṇas³ at Ballūsapura put up some resistance; other enemies fled pell-mell. Raghunātha won the battle. Then he came to the rescue of Kṛṣṇapa Nāyaka, of Tūḍīra or Tūḍīa-maṇḍala, at that time imprisoned by Veṅkaṭadevarāya. Out of gratitude Kṛṣṇapa gave his sister in marriage with Raghunātha.

The eighth canto describes the extension of material help by Raghunātha to the Brāhmaṇas tortured by Colaga⁴; to the king of Nepāla⁵ against the Pāṇ-

1. Pārasika rulers of Bijapur and Golkonda.

2. Near Belgola, not far from Seringapatam. See Vv. 59-60, p. 87.

3. The inhabitants of Moraṇāḍu i.e. the northern portion of North Arcot and neighbouring districts.

4. Raghunātha was installed king during the life-time of his father; see Sāhitya-ratnākara by Yaśīśvarāṇyaṇa Dikṣita, son of Govinda Dikṣita.

Colaga is mentioned as Solaga; see Purchas, His Pilgrimes, Vol. X, chap. VII. The Sāhitya-ratnākara depicts him in very bad colours.

5. Probably, the ruler of the island of Jaffna. This cannot be modern Nepal as it is described as an island accessible by a bridge of boats. Raghunātha calls himself “नेपाल-भूपाल-खायनाचार्य” in his भारत-संग्रह!

gis¹ hereditary foes of the king ; and to Śrīraṅgarāya, son of Veṅkateśvara of Karṇāṭa against Jaggarāya the usurper². Afraid of Raghunātha, Colage (Solaga) sought for the help of Kṛṣṇapa³, brother-in-law of Raghunātha, who willingly assisted him quite against the advice of his ministers. Colaga, though at first secure in an island, was, however, subsequently vanquished and imprisoned by Raghunātha. Kṛṣṇapa fled away like a coward.

In the ninth canto the king of Nepāla (island Jaffna ?) is found approaching Raghunātha for reminding him of his promise for help. Raghunātha totally vanquished the Paraṅgis or the Portuguese and replaced the king of Nepāla in his former position. Then he proceeded to vanquish the rebellious kings of the western countries such as Pāṇḍya, Tundīra, etc. and met them at Topūr⁴ on the bank of the Tāmraparṇī (locally called *Tāmbaravari*)

1. Feringees or the Portuguese. They dethroned the ruler of the island of Jaffna ; see Danvers' Portuguese in India, II, chap. VII, pp. 206-207.

2. He was either the brother-in-law or the Father-in-law of the late king Veṅkataṭapati. He massacred the whole royal family except one child Rāma by name whose life was somehow saved by the loyalist Yācama Nāyaka, founder of the Veṅkṭagiri family. See Sāhitya-ratnākara and Raghunātna-vilāsa-nāṭaka, Act. IV.

3. He was at Chidambaram in 1599 A.D. His capital Gingi was bigger than any town in Portugal except Lisbon ; see Purchas, His Pilgrimes, vol. x, chap. vi, f.n. 6.

4. Its modern name is Tohur. It is situated on the southern bank of the Cauvery, two miles south of Grand

The tenth canto shows Raghunātha vanquishing the Kings of Pāṇḍya, Tundīra, etc. one after another in quick succession. Jnggarāja, the former usurper of the throne of Karoṭa, died in the battle-field. Rāvilla Veśkn, Māknrāja Rāy, Dalavāy Ceñca¹ and Śākabhrū all fled from the battle-field. The captured king of the Pāṇḍyas was out of compassion released by Raghunātho. Kṛṣṇapa, king of Tundīra, again, began to create troubles. Raghunātho's armies marched against him while he himself remained at Tiruvaiyār. The army captured Bhuvanagiri and other fortresses and defeated Kṛṣṇapa who was imprisoned by Raghunātho².

The next canto begins with a description of Tanjore (Tanjāpurn) decorated for the reception of victorious king Raghunātha. Women took a leading part in merrymaking. It is said that they again made a grand display of their special proficiency in arts by composing all sorts of verses³, exploiting learned articles and treatises in various languages, filling up the elliptical feet and composing at ease verses in eight languages and interpreting the compositions of famous poets and dramatists, solving

Anicut. He describes himself as “चोल धरामण्डल-निखिल-भोग-विभव-निर्जिताखण्डस” in his Bhārata-sūra-saṅgraha, MSS. 8676 and 8677 of Tanjore.

1. His name is also found in the Raghunāthābhyaudaya of Vijayorāghava Nāyaka.

2. In accordance with Purchos, His Pilgrimes, vol. x, p. 218, Kṛṣṇapa had his blinded uncle imprisoned and himself managed to escape from the prison.

3. Viz., Citro, Bandha, Garbho and Āśu.

easily the disputed points in the works of great philosophers headed by Kaṇāda and Patañjali, playing the lute and other instruments, etc.¹ to the great satisfaction of the king. They entertained the king with music and dance. Again, they are also eulogised as good cooks². They composed also a large number of panegyrics in various languages³, particularly on his conquests. Thus this canto is exclusively devoted to the description of the women of Tanjore including the members of the royal and noble families.

In the twelfth and last canto of the *Raghunāthā-bhyudaya* too the poetess describes the women of Tanjore, specially, their proficiency in music and dancing. They sang songs in *Jayamaṅgala*, *Siṁhalalīlā* and such other Rāgas and played the tālas called *Ratililā*, *Turaṅgalilā*, *Rāṅgābharana*, *Anaṅgaparikramaṇa*, etc. They also danced, among others, a particular dance called *Raghunātha-vilāsa* named after the king. The work closes with a specially happy picture of the enjoying king.

The *Raghunāthābhyudaya* is important from two points of view :—

1. As a historical document of Tanjore at Raghunātha's time and the personal achievements of Raghunātha as well as his ancestors. The historical incidents mentioned in this work agree with those recorded in the Sāhitya-ratnākara,⁴ Raghunātha-Bhūpa-vijaya, Raghunātha-

1. Canto x1, vv. 23-27, pp. 63-64.
2. Vv. 82-85.
3. V. 53. *See also* v. 97.
4. MSS. 4221 (complete) and 4222 (upto the tenth canto only) of Tanjore Maharaj Serfoji's *Sarasvatī Mahāl*

nātbe-vilāsa-nāṭaka¹, etc., of Yajñanārāyaṇa, son of Gevieda Dikṣita; the Rukmiṇi-kalyāṇa,² Kamalie-kala-hamsa³, Ratnakhetā-vijaya⁴, Śāṅkarābhyudaya,

Library. Yajñanārāyaṇa whose poetic qualities were developed through the grace of Raghunātha

(प्रोट-श्रीरघुनाथ-भूपतिकृपा-स्कारीभवत्-साहिती-
सामाल्यो निगमागमार्द्ध-निषुणः श्रीयज्ञनारायणः),

Seys of Raghunātha—

ललनिधि-गर्भयास-यग-निर्भर-दर्परिषु-
प्रतिहृति-दिग्ग-यिग्ग-कृति-नूतनदाशरथे ।
कथि-युध-गायकाभिमत-कल्पन-कल्पतरी
जय करुणा सनाथ रघुनाथ जनाधिष्ठै ॥

This important work, *not as yet published*, is an indispensable guide for the history and culture of Tanjore about three hundred years ago.

1. This important work which is not *as yet available in print* is a very reliable and authoritative work on the life and many sided activities of king Raghunātha. The Sarasvati Mahāl Library of Tanjore is in possession of only one MS. of the same, viz. MS. No. 4487.

2. Madras Oriental MSS. Library; Author Index, p. 68. published by the Adyar Library, Adyar.

3. Published from Srinivasa, Vani vilas Press.

धीर-श्रीचिन्तव्याचुम्भधराधीरेय-भाग्योचतौ
राज्यं श्रीरघुनाथ-नायक-विभौ रथ्येत् सहस्रं समाः ॥

4. Ratnakhetā's i. e Śrinivāsa Dikṣita's wife, mother of Rājendrāmaṇi Dikṣita, was a very learned woman who is reported to have composed beautiful verses. She

samgraha,¹ etc., of Raghunātha himself; Pārijāta-haraṇa-nāṭaka of Kumāra Tūṭācārya²; Ātma-parikṣā of Bhāskara Dikṣita,³ etc.

2. As a record of women's achievements in the field of Literature. The claim put forward by the poetess that she was Sāhitya-sāmrājyā-bhadra-piṭhārīḍha is no vain outburst. She asserts that she could make verses in eight languages and was an expert both in Śatalekhini as well as Samayalekhini⁴. That she was an expert in the arts of music, dance, cooking, etc., is evident from the vivid, though technical, descriptions of these in the work, particularly in its last two cantos.

In the work women play a prominent part indeed. Whereas the last two cantos are exclusively devoted to their eulogy and show them in their loveliest colour, the first six cantos also depict them truly well. The remaining cantos are concerned with warfare and struggle in which also women figure prominently.

The poetess compares the hero throughout the book with Rāma of the Rāmāyaṇa. Both Raghunātha and

Bhārata-samgraha, MSS. 8676 and 8677 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library.

1. MSS. 9467 and 9468 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library.

2. Son of Veṅkaṭācārya and grandson of Śrinivāsa-guru, MSS. 4381 and 4382 of Tanjore Maharaj Serfoji's Sarasvati Mahāl Library. *Not available in print.*

3. MS. No. 7525 of Tanjore Serfoji Mahārāja's Sarasvati Mahāl MSS. Library.

4. See the colophon to any canto of the work.

Raghunāthā Bhūpa of Tanjore were obtained by their parents as rewards for their severe penances from Lord Vispu¹. Blessed are the persons who cherish Raghunātha, like Rāmacandra, in their hearts²—says the poetess. But she has not cared to keep up the high ideal of Rāma's life, viz., sincere and pure love for Sītā and aversion to any other woman.

The short Introduction to the printed edition of the book contains in bare outlines only the contents of the book. In it nothing has been said about the metrical and the rhetorical excellence of the work. The book is however, very rich from the metrical point of view and therefore, a list of all the metres employed is appended (see Appendix II). The major portion of the work is composed in इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति । A large number of verses is composed in मालभारिणी । There are some verses in पञ्चामर, प्रबोधिता and सङ्गुभाषिणी metres that are not commonly used.

This work, no doubt rich in rhetorical embellishments³, suffers from one great defect——the language is rather

1. Canto vi. Mūrtiyambikā and Acyuta had to undergo severe penances for obtaining the son :—

एवंविद्धं नन्दनमिन्दुवक्तो भजेमहि श्रीरमणं प्रसाद्य ।

विना तपोभिर्विवेच्यैर्जगत्यां भजन्ति के वा सुत-रूप-भान्यम् ॥

2. Canto xii, v. 89 (last verse of the work).

अधिकश्चियमच्युतेन्द्रसूनुं रघूनाथं रघुनाथमेव साक्षात् ।

हृदये कलयन्ति ये महान्तः परमानन्दभरात् एव धन्याः ॥

Cp. viii, 99.

3. Canto viii, v. 10 ; व्यतिरेक ।

stiff. Unlike the *Madhurā-vijaya* of *Gaṅgādevī*, it lacks spontaneity and easy grace. Her *Sūrya-stotra*¹ in the fourth cante is beautiful. The summary of the *Rāmāyaṇa*² in the same cante seems rather uncalled for though, probably, it was inserted for the pleasure of *Raghunātha* who was very much devoted to *Rāmaeandra* and himself wrote the *Andhra-Rāmāyaṇa*³.

6. *Tirumalāmbā*.

Tirumalāmbā flourished in the first half of the sixteenth century A. D. The *Knlahasti* Inscriptien, No. 157 of Epigraphic Reports of 1924, records that *Acyutārāya* was crowned King in 1529. He reigned till 1542. As the present work describes *Acyutadeva* as a king, it must have been composed between 1529 and 1542.

During her student-life as well, *Tirumalāmbā* appears to have composed verses as one of them is preserved in an inscription of the *Viṭṭhala* temple at *Hampe*, commemorating the gift of *Suvarṇa-meru* or a mountaineous heap of gold by king *Acyutārāya*⁴. The inscription

" " vv. 41-42 ; प्रतियस्तुपमा ।

" " v. 34 ; विपम ।

" " vv. 53, 56 and 59 ; अर्थान्तरन्वास ।

1. Vv. 18-29. 2. Vv. 43ff.

3. Unfortunately this *Rāmāyaṇa* is no mere extant. He is the reputed author of several Telugu works but only one of them, viz., the *Vālmiki-carita* is preserved in *Tanjore* MSS. Library.

4. Epigraphic Reports, No. 9 of 1904.

records her name as *Oduva Turumalāmbā* or Student *Tirumalāmbā*. Although we have no direct evidence at hand to prove conclusively the identity of the two *Tirumalāmbās*, yet it may, with a fair amount of certainty, be assumed that they are the same.

In the long colophon at the end¹ she does not refer to herself as a queen as is usually done by Queen authoresses, but only speaks of herself as very dear (प्रेमसर्वस्त्र) to the King and his confidante (विश्वासमू)². So from this colophon it is not clear whether she was a court-lady, or an intimate friend of the king, or one of his queens, these two epithets being applicable equally to either. That she was not the chief queen is in any case clear from her own writing where she refers to *Varadāmbikā* as such³. This is supported by other important works like the *Acyutarāyābhyudaya* of *Rājanātha Dīṇḍimakavi*⁴. In such works, however, we get no reference to *Tirumalāmbā*. Nowhere in the body of the *Varadāmbikā-pariṇaya*

1. See the next foot note.

2. The editor of the printed edition thinks that "the phrase राजाधिराजाच्युतराय-प्रेमसर्वस्त्रविश्वासमुवा Shows that she was a queen of the Emperor." We do not see why this phrase should refer to a queen only, and not any one else. In fact, a queen or any other lady may be designated by these epithets. So nothing can be inferred definitely on the evidence of this phrase alone as the editor thinks.

3. P. 148, पट्टाभिषेक-महिषी-पदमप्यसुष्यै दत्ता, etc.

4. Madras Govt. MSS. Library, 3MSS., p. 9, Alphabetical Index.

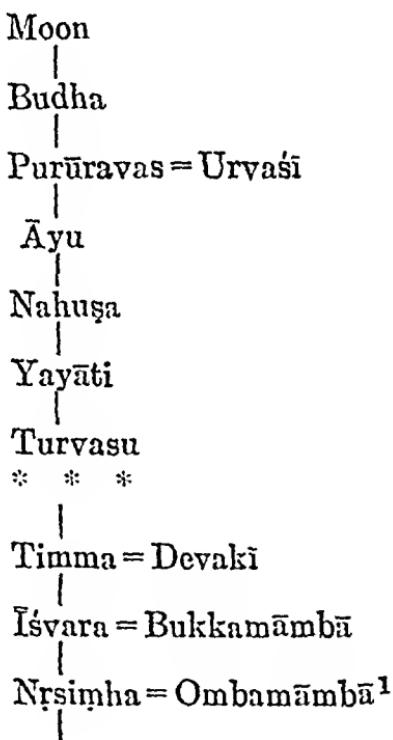
campū also is there any reference to Tirumalāmbū, either as a queen or otherwise. Therefore, it is rather difficult to determine her exact status from her own work or other standard Historical works.

In the colophon to the work Tirumalāmbū speaks of herself as a versatile genius—a musician, grammarian rhetorician, writer, connoisseur of various arts, linguist—and a patron of scholars and poets. She was religiously-minded,—making rich offerings to priests and various religious institutions. She asserts that she enjoyed the full confidence of the king and seems to be rather proud of the fact¹.

1. The colophon :—इत्येकवाराकर्णनमाद्-हृष्टावधारित-नव्य-
काव्य-नाटकालहार- पुराणागम- रहस्य-सारस्यानुवन्ध-समित्यान-स्वामा-
विक-प्रतिभासुभावया, विद्या- विश्रेष्ठ- निरवद्य- विद्वद्वर- सकल-कविकुल-
श्वरणानन्द- चिन्तितानन्ताभौष- फलाश्रयया-विश्वाणन—कामगवीभवद-
श्रीप-भाषा-विधय-सविशेषोन्मोप-चतुरिम—गर्भित- सरस-प्रवन्ध-सन्दर्भया,
विविध- विद्या- प्रगल्भ- राजाधिराजाद्युतराय—सर्वमौज- प्रेम-सर्वस्व-
विद्वासभुवा, निरुपाधिक-महोपकार-निर्माण-धर्म-निर्मल-हृदयया,
निखिल-लिपि-विलेखन-नियत-वितरण-छतहस्त-हस्तारविन्दया, विरिच्छ-
पञ्चल-नयना-नखाद्वल-समुद्दित-विपक्षी-प्रपञ्चित-पञ्चम-मधुरिमोदञ्चन-
विकल्पर-कण्ठ-खरया, विपुल-तलातल-विद्वार-विनोद-साकारावतीर्ण-
शतपर्णसन-वरवर्णिनी-मति-निर्णायिकया, नाना-देश-प्रतिष्ठितानेक-
विरचित-वाजपेय-पौण्डरीक-सर्वतोमुख-महाघ्वर-द्विजवर- वितीर्णमाणा-
श्रीविश्रेष्ठ-परिपोषित-भाग्य-सौभाग्यया, नियत-रचित-कवि-कुटुम्बया
तिष्मलान्वया निर्मितं वरदान्विका-परिशायनाम चम्पू-काव्यम्
आधन्द्र-तारकम् अभिवर्धताम् ॥

The work that such a cultured lady has produced is indeed a very good specimen of the campū-kāvya. It is important historically as well as topographically. The work is also charming from the poetical point of view.

The pedigree of Acyutadevarāya given in the Varadāmbikā-parinaya-campū is historically correct. The traditional account of Divine ancestors varies, however, to a certain extent.



1. Her cowives were Tippāmpa, mother of Vīranara-siṁha and Nūgamāmbā, mother of Kṛṣṇadevarāya, grandmother of Tirumala and Tirumalāmbā and great-grandmother of Kṛṣṇa and Pedda Timma. Vide Acyutarāyā-bhyudaya by Rājanātha Kavi.

Aeyuta¹ = Varadāmbikā

Veṅkaṭādri²

This is the third Royal Family of Vijayanagara Empire founded by Bukka I with the aid of his Minister Mūḍhava Ācārya, later on known as Vidyāranya, author of Kāla-Mādhava, Jaiminiya-nyāya-mālā, etc.

The accounts of Narasiṁha, father of Aeyuta, given in this work are also, on the whole, borne out by other evidences. He conquered all the neighbouring countries including Cola. About the Cola king it is stated in the Varadāmbikā-parīṇaya that he was taken as a prisoner but subsequently he managed to escape to the sea-coast. But there is a different version that Narasa killed the Cola. Again, the statement in the present work that the sovereign of Madura submitted to him without fight is not borne out by the evidence of the Aeyutarāyābhyanḍayn of Rājanātha³. Then he conquered the ruler of Serīgapatam, captured the forts of Dumakur and Tarnsangi and the Sultan, perhaps Yusuf Adil Shah of Haiderabad. Narasiṁha restored his country to the Sultan after his submission.

Narasa married Obamāmbā, daughter of Rucirāja and Śrīmāmbikā. There is no reference in this work to his previous two wives, Tippāmbā and Nāgamāmbā. By

1. His brother was Raṅga, father of Sadāśiva.
2. Known as Cina Veṅkatādri.
3. कंसं यथा कैटभजिह्वलेन समन्वितः सैनिकमहाहन्ता ।

मदप्रहृत्तं मरवं मयित्वा महीमहेन्द्रो मधुरामहापैति ॥२१॥

महेन्द्र-लोकं भरवाय दत्त्वा मध्येसमौकं मधुरां स जहु । २२ (क)

Obamāmbā he got a son who was named Acyutarāya after the name of god Acyuta. Acyuta ascended the throne when he was quite grown-up. He married Varadāmbikā, younger sister of his Ministers both called Tirumalarāja. They had, after a considerable time, a son called Cina-Veṅkaṭādri. Satisfied with the learning and achievements of his son, Acyutarāya installed him as the Heir Apparent. This book ends with a prayer to Veṅkaṭādri (Tirupati) for the long life and all-round happiness of Acyuta, Varadāmbikā and Cinaveṅkaṭādri.

With womanly sympathy our poetess goes to the extent of giving a vivid description, whether real or fictitious, of the first meeting between the lovers, the consequent pangs suffered by both of them, etc. Having described the conquests of Narasiṁha, she unlocks her heart and tenderly delineates beautiful pictures of a devoted wife (Varadāmbikā) and mother in succession.

The descriptions of Vijayanagara¹, Tonḍa-maṇḍala (Tuṇḍira-deśa)², Cola³, the river Kāverī⁴, Adam's bridge⁵, Seringapattam (Śrīraṅga-paṭṭaṇa)⁶ represent vividly the topography of Southern India of the sixteenth century A.D.

1. Pp. 19-25, विद्यापुरीं वौरवरः स्वधाम्ना व्यद्योतत व्याप्त-
जगत्स्थौकः ॥ And pp. 83-84.

2. Pp. 25-34 (single sentence).

3. P. 34 4. Pp. 35-43:—सान्द्रतरट, etc.—

कवेरजायाः कलितोर्भोगान् दृष्टा पुरो दक्षिण-कूलभोगान् ।

वरुद्धिनौं वर्म-परिश्चमातौं निवेशयामास न्यपालसिंहः ॥

5. Pp. 78-79.

6. Pp. 79-80.

The Varadāmbikā-parīṇaya-campū is full of long compounds running over many lines in print, even pages at times and as such, outstandingly represents the Quality called Ojas¹. But sweetness and simplicity are not altogether wanting ; for example, we have simple and charming descriptions of the royal bridegroom Acyuta bringing his bride to his own palace², the advent of the spring, etc.³

1. Dandin's Kāvyādarśa, I—

ओजः समासभूयस्तुमेतद् गदाय जीवितम् ।

2. प्रदिशा तस्मिन् प्रमना नृपाल-

सां राजकन्यां विधिनोपयम्य ।

श्रियं पद्योधेरिव श्रेष्ठशायौ

समानयत्तां सदनं स्वकीयम् ॥ V. 127

The king now enjoys himself in her company :—

पद्माभिपेकमहिषीपदमप्यसुष्टुप्यै

दत्त्वाऽचिक्कप्रथयदर्शितं कौतुकश्रीः ।

चौणीपतिः सह तयाऽन्वभवत् समस्तान्

विष्वातराग-सुभगान् विपयोपभोगान् ॥ V. 128

3. At the advent of the spring, everybody is gay, none the less the youthful ladies :—

आराम-कामास्त्र-निकेतनेऽस्मिन्

अच्चासु सर्वायुध-इारिष्योपु ।

चूताङ्गुरं तथा पिकाः प्रियास्त्रं

चच्छौ निधायेव ससुचलन्ति ॥ V. 129

and eversomore the Queen—

एवंविधैर्नैर्म-वचोविलासैः सखौ-जनस्य यवयातिथेयैः ॥

अच्चात्-पुष्पावचय-प्रयासा देवी तदा कस्त-गतैरथारीत् ॥ V. 140

And so on (see vv. 166, 157, etc.)

The high-soaring poetic imagination of Tirumalāmbā makes a lasting impression. Grand indeed is the description of the evening¹ :—

The setting sun is nothing but a ruby-lid which being removed by the childish moon from the top of the sky-vessel, dense darkness sets in

अरविन्द-वन्दु-कुरुविन्द-पिधाने
चपलेन वाल-शशिना व्यपनीते ।
बुद्धरां विद्यमधव-नील-करणडादृ—
गलितं यथा घनमट्टखत सन्ध्या² ॥ V. 158

Again, the sun behaves like a chamberlain of Lord Nārāyaṇa who makes Laksī (beauty) leave her lotus-home and accompany him for the region of Viṣṇu lying on the Ocean Kṣiroda :—

सागरोदर-शयस्य मुरारे: कञ्जुकीव विलसत्कर-दण्डः ।
इन्दिरां द्वामणिरम्बुज-गेह्वादात्मनैव सह नूनमनैषीत³ ॥ V. 159

Thus it cannot be denied that though her style is usually heavy, long compounds retarding its easy flow—yet at times we get indeed fine imageries couched in beautiful language.

1. Pp. 170-173.

2. P. 173.

3. The idea is :—Laksī has to leave her paternal residence as it were for the house of her Lord Nārāyaṇa in the company of his chamberlain, the sun ; in other words, the lotuses fade away as soon as the sun sets.

The work is rich in rhetorical embellishments. It furnishes good examples of anaprūsa and yamaka ; nad of arthāntara-nyūsa, parisamkhyāna, virodha, ślesa, sahokti, svabhāvokti, etc. Here similes and metaphors are not, novel nad striking.

Tirumalāmbū uses, among others, the following metres : Drutavilābita, rathoddhatū, śūliaī, svāgatū, anpacchaada-sika, vāmpāstha, kalabāmsa, mañjūhūṣī, praharṣī, pṛthvi, aarknṭaka mālinī, śikharī, viyogī and harīṣaplatū.

From the accounts given above it is seen that Queen Gaṅgādevī and Queen Lakṣmī, Madhuravāṇī, Tirumalāmbū, and Rāmabhadrāmhā, i.e. all the poetesses dealt with above except Devakumārikā flourished in the south. The credit for fostering the poetic talents of these gifted ladies goes mostly to the Vijayaaagara emperors and the Nāyaka Bhūpas of Taajore. Whereas Lakṣmī Rājī is a modern poetess, Gaṅgādevī is the oldest of them all. Madhuravāṇī and Rāmabhadrāmhā flourishing in the court of the same patron Raghuañtha are contemporaries. Tirumalāmbū who flourished in the court of Aeyntarūya, brother-in-law of the father of Raghuañtha Bhūpa, was a senior contemporary, if not contemporary at all, of Rāmabhadrāmhā and Madhuravāṇī. There is a difference of some 75 years between the dates of these last-mentioned poetesses.



DEVAKUMĀRIKĀ

वैद्यनाथ-प्रासाद-प्रश्नस्ति:

अथ वंश-वर्णनम्

1. शिवं साम्बमहं^१ वन्दे विद्या-विभव-सिद्धये ।
जगत्-सृति-हरं शम्भुं सुरासुर-समर्चितम् ॥ १ ॥
2. गुच्छद्-भमद्-भमर-राजि-विराजितास्य^२
स्तम्बेरमाननमहं नितरां नमामि । २
यत्-पाद-पद्मज-पराग-पवित्रितानां
प्रत्यूह-राशय इह प्रश्नम् प्रयान्ति ॥ २ ॥
3. शारदा वसतु शारदाम्बुज-
स्तानना भम सुखाखुजे सदा ।
यत्-क्षणा-युत-कटाच-भाग् यतोऽ-
भाग्य-लोपमयमेति मानवः ॥ ३ ॥

1. cp. RaghV., 1. 1 ; गौरो, v. 1, Sanskrit Poetesses, (henceforth abbreviated as SansP.) part A.

2. M. अनुष्टुप् ।

3. Swarms of bees are supposed to enjoy themselves on the sweet-scented elephant-face of गणेश ।

4. In rituals, गणेश is to be worshipped first of all. He is the remover of all evils and is always addressed as विघ्न-विनाशक ।

5. M. वस्त्र-तिलक ।

6. M. रथोदता ।

4. स भूयाद् एका-लिङ्गेशो¹ जगतो भूतये विभुः ।
यस्य प्रसादात् कुर्वन्ति राज्यं राणा भुवः खिरम् ॥²

5. यदेक-लिङ्गं³ समभूत् पृथिव्यां
तेनैक-लिङ्गे त्यभिधाऽभ्यधायि ।
चतुर्दशी माघ-भवा हि क्षणा ।
तस्यां समुद्भूतिरभूक्त्वस्य ॥⁴

6. तदा सुनीनां प्रवरस्तपत्ती
हारौत-नामा⁵ शिव-भक्त आसीत् ।
स एका-लिङ्गं⁶ विधिवत्-सपर्या-
विधिरतोषिष्ट⁷ शिवेष्ट-निष्ठः ॥⁸

1. For एकलिङ्गेश, see Tod's Annals of Rājasthāna (henceforth, abbreviated as AnnRaj.), vol. I, pp. 534 ff. एकलिङ्ग is the family deity of the राणा of Chitor.

2. M. अनुष्टुप् ।

3. M. इन्द्रवज्रीपेन्द्र-वज्रा-मिश्रोपजाति । The metre of the verses in this canto is उपजाति, a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा or these latter two except where mentioned otherwise.

4. A legend that is confirmed by Tod ; AnnRaj, Annals of Mewar, Chap. II, p. 235.

5. The root तुष् is अन्तर्भूत-खर्ष्य here. The आत्मनेपद is to be accounted for by the dictum—

आत्मनेपदमिच्छन्ति परम्पैपदिनां क्वचित् ।

कदाचित् कुप्यते माता नोदरस्या हृतीतकी ॥

6. M. इन्द्रवज्रीपेन्द्र-वज्रा-मिश्रोपजाति ।

7. वापाभिष्ठो रावल¹ उन्नतेच्छो
हारातमेनं गुरुमन्वमंसु ।
विद्या-प्रसादोदय-बुद्धि-युद्धे
यथा² मरुत्वानिव वागधीशम् ॥

8. तस्योपदेशेन समय-सिद्धे-
र्वापानृपस्याय वभूव सिद्धिः ।
आराधनान्तुष्टिमतोऽस्य शश्भो-
स्तदेक-लिङ्गस्य विभीः प्रसादात् ॥

9. ३ सूर्यान्वयोऽसाविव तिरस-रश्मिः
प्रताप-संशोपित-कर्द्मारिः ।
समुच्छुसत्-सौय-मुखाख्युज-श्वी-
दूरैभवद्दृष्ट-खलान्वकारः ॥

10. अथाभवद् राणा-पदं वितन्वन्
राहप्प-राणाः⁴ प्रथितः पृथिव्याम् ।
तदादि तद्-वंश-भवा नरेन्द्रा
“राणे”ति⁵ गद्व भवितं भजन्ते ॥

1. See p. 238 of the AnnRaj. for this name.

2. यथा in the sense of इति is redundant here.

3. For the Rajput races who claim descent from the Moon and Yadu, see AnnRaj., p. 87 f. For the राणाः being the direct descendants of राम, of the solar line, see op. cit., p.88.

4. An ancient bard of Bappa Rawal's family ; he succeeded Bappa in Samvat 1257, A.D. 1201. He ruled? thirty-eight years.

5. A change introduced by राहप्प from the title 'रावल to

11. रणे स्थिरत्वन्तु तदा^१ नृपागां
 दिनाधिनाधात्मय-सम्भवानाम् ।
 चतुर्दिंगन्त-प्रथितं हि राग-
 पदं हि तत् सार्थकतामवाप्तम् ॥

12. राह्य-राण्यान्नरपाल आसीदु^२
 धनुर्भृतां सुख्यतरः पृथिव्याम् ।
 जितारि-वर्गः परम-प्रधानः
 सुआव्य-कीर्तिर्नरवन्नरेन्द्रः ॥

13. द्विनकरसु ततोऽप्यभवत् सुतो
 दिनकर-दुर्गति-भाड् नरपालतः ।
 अवनि-मरण्डल-भूपति-मरण्डलौ-
 सुक्षुट-रत्न-विराजित-पत् कजः^३ ॥^४

14. यशकार्ण द्रहाभवत्ततो
 यशसैवातिससुज्ज्वलां सुवस् ।

राणा for denoting the completion of his feud with Mokul who enjoyed the title राणा । राणा : skilful in warfare ; रणं जानातीति राणः ।

1. सदा ?

2. Perhaps the nine Princes of Chitor who ascended the throne within the short period of fifty years and whose names are not known, are mentioned by name here.

3. कज means पझ ; which grows in क or water.

4. M. द्रुत-विलम्बित ।

वुभुजे युग^१-दीर्घ-बाहु-भृ-

न्निज-वीरत्वमवन् द्विपत्तस्त्रिपि ॥ ^२

15. ततसु नागपालोऽभूद्रागायुत-बलीत्कटः ।

शशास वसुधामेतां प्रजा धर्मेण पालयन् ॥ ^३

16. ततोऽभवत् पूर्ण-मनोरथोऽयं

क्षपाण-पाणिः किल पूर्णपालः ।

पूर्णं सुखैः पालयतीति विश्वं

तत्-पूर्णपालत्वमधायि तेन ।

17. तथादभूद्यतरस्य पृथ्वौ-

मस्त्रोऽरि-हस्तिपिव इस्ति-मस्तः ।

ये युद्ध-मस्त्रा बल-दर्प-नद्वा-

त्तथादवापुः खलु भृद्यमेव ॥

18. तथाद भुवनसिंहोऽभूद्य धराधीशी महेन्द्रवत् ।

युधि भूपाल-मातङ्गाः पलायन्ते यदीचिताः ॥ ^४

19. तत्-स्तुरुर्घः किल भौमसिंहो^५ :

भयंकरो भौम इवाहितानाम् ।

1. AmarK., III 3. 24, p. 192, "यानाद्यङ्गे युगः पुर्णिः" ; see also चौरस्त्रामिन्'s interesting note on the same, op. cit ; cp. KalpDK. p. 104, v. 137 ; AbhCin, 3. 420, p. 302.

2. M. सुन्दरै ओ दिवीमिनो ।

3. M. शीक ।

4. M. शीक ।

5. For a detailed account about him, see AnnRaj., p. 276 f. He fell in the battle, in 1303 A.D., against Alla-o-din.

एकातपत्रां! भुवनेत्य वौरो

निष्करणकां दीघैः-भुजोः बुभोज ॥

20. तदङ्ग-जन्मा जयसिंह-राणो ३

भुवं समग्रां प्रथितः गशास ।

जयो हि यस्तिन् स्थिरतासुपेत्य

पुनर्न कस्तिन् स्थिरतां वभाज ॥

21. तदात्मजः सागर-धीर-चेता

नान्मा ततो लक्ष्मणसिंहै आषीत् ।

यो मेघ-नादं सुविजित्य गोभिः

स्थितो हि रामानुजवन्नरेन्द्रः ॥

22. तस्मान्महीयान् अरिसिंह-भूपी ५

भू-मण्डलाखण्डलतां जगाम ।

लसद्विष्ट-कुञ्जर-मस्तकोद्यन्-

मुक्ताभिराकीर्ण-पदाय-भूमिः ॥

1. Note the सनाधि or Transferred Epithet here.

2. All the heroes are proverbially possessed of long arms; see the description of Arjuna in the MBh. ; Ragh V.I. 13.

3. The favourite son भीकरिंह who survived his father, mother and brothers.

4. According to Tod, लक्ष्मणसिंह ascended the throne before भौमसिंह and अजयसिंह । सागर is not mentioned in the Annals.

5. See p. 280, AnnRaj, acc. to which he was the elder brother of अजयसिंह ।

23. ततोऽरिसिंहादभवद्वमौरः¹

समिद्ध-तेजा इव शम्भुरौद्धः ।

शिरः-खलत्-खर्धुनि-सुप्रवाह-
पवित्रिताशेष-जगज्जनौवः ॥

24. यशैक-लिङ्गस्य शिवस्य लिङ्गं

पुनर्वशिल्वाहृतमुद्धार ।

शिवाज्ञयैव प्रसद्याधिनाथ-
सेना-विधि² स ख्यमन्वकार्पीत ॥

25. हमौर-देवाटलभत्³ सुर-श्री-

र्यः द्वेतसिंहः⁴ पितुरेव राज्यम् ।

यस्मिन् महीं गासति वीर-वर्ये

स्थिता ज्ञातौ तस्करता प्रजासु⁴ ॥

1. Son of अरिसिंह and the Chundano Rajputnee. It was the last wish of his grandfather भोजसिंह that he would be offered the throne after the death of his uncle अश्वसिंह। Thus was expelled from the throne शुजनसिंह one of whose descendants, the celebrated शिवाजी, the founder of the Mahratta nation, later on made a history of his own. The शुस्त्रों of Nepal also originated from another Rajput prince who was also expelled from Chitor.

2. According to the dictum, अपि गायं मध्यं कुर्याच्छन्दोमङ्गं न जातु-चित्, the poetess makes असमत् असमत् for the sake of metre.

3. See Ann Raj., p. 285. He ruled Chitor from 1364 to 1382 A.D. Worthy son of हमौर, he went on conquering regions after regions but unfortunately he lost his life in a family broil at the hands of one whose daughter he had intended to marry.

4. cp. RaghV. 1. 27.

26. लच्छ-व्यधान॑ योध-गगान॒ विधत्ते
 लच्छावधि द्राग् धनसत्र दत्ते ।
 यो लक्ष-वारं विवसज्ज श्रतूँ-
^२ लक्ष्माभिधोऽस्मादुद्भूत्तरेन्दः ॥

27. मकार-वाची खलु विष्णुशब्द
 उकार-दाची किल श्रम्भुशब्दः ।
 तौ चेतसि त्वे कलयत्यभीक्षां
 तस्मान् पो मीकालृ^३ इत्यभाग्य ॥

28. स सोकलः सर्व-गुणोपपन्नं
 सम्प्राप पुत्रं किल लुक्ष्मकार्णम्^४ ।

1. व्यध means वैध ; see Amark., 3. 2. 8, p. 184.

2. लच्छिंह assassinated चिकिंह and ascended the throne of Chitor in 1382 A.D. He was the founder of the mines of his country and a valiant king, he encountered Mahamed Shah Lodi. He contributed to the prosperity of his country in various ways.

3. He ascended the throne in A.D. 1397 against the interests of his elder brother चख who promised to renounce his birth-right. The change of the rule of primogeniture almost broke the royal line. As his stepmother, however, realised her mistake at a time that was not too late for remedy, चख came back to Chitor and drove off the usurpers, the father and brother of his step-mother. This powerful king was assassinated by the natural brothers of his father.

4. लुक्ष्म had to face difficulties at the beginning of his reign (1433 A.D.). He sought the help of the prince of

यः कुम्भ-जग्मेव विपच्च-सैन्य-
महार्णवस्थान्य इहावतीर्णः ॥

29. यः कुम्भकर्णादिपि युद्ध-शालौ
यः कुम्भकर्णारि-मनाः¹ सदैव ।
यः कुम्भ-दाने² धूर-चित्त-हृत्तिः
स कुम्भकर्णेत्यभिधां वभार ॥

30. स रायमङ्गो³ गुरु-कुम्भकर्णादि
भुवं समयां विधिवक्त्रशास ।
ये रायमङ्गं प्रति मङ्ग-योद्धा
धरा-तलेऽस्मिन् न बभूव कवित् ॥

Marwar which was a really right step to success in life. He married शीरावाई, the famous Hindu Female Saint and Poetess. He ruled for 35 years with triumphant glory but ended his life rather disgracefully—both for himself and for his son उदयसिंह, who assassinated him in A. D. 1468 and whose five years' reign at Chitor is a dark chapter in the Annals of Mewar.

1. कुम्भकर्णारि is राम । That he was extremely religiously-minded is evidenced by his monuments consecrated to religion and particularly, by his commentary on the गीत-गीतिक, a devotional work (published by the निष्ठ्य-साहर Press).

2. Who constantly offered gifts just as an elephant emits ichor. कुम्भनो दानम् इव दानं तद्धिन् ; note the pun on दान । In the case of the elephant, दान means ichor and in the case of the king it means gifts. कुम्भ-दाने ? i. e., who liberally offered pitchersfuls of gold, silver, etc.

3. रायमङ्ग was the heir-apparent of कुम्भकर्ण who exiled

31. तदङ्ग-जन्मा भुवन-प्रकारङ्गः

संग्रामसिंहो¹ भुवमन्वशासीत् ।

ल्लेच्छाधिपं योध-गृहीत-सुक्तो²

चकार कारण्य-रसाभरादृ³ यः ॥

32. तेनाऽस्मुद्गान्त-जिगीयुणा हि

भूपाल-लोको वशमप्यनायि ।

संग्रामसिंहेन गुणैकधान्ना

रामाभिरामेण वृपोत्तमेन ॥

33. पार्थिवात् समभवत्ततः परं

दौमिमान् उद्य-सिंह-भूपतिः⁴ ।

his son for an apparently trivial offence. Raemul defeated Udaya and ascended the throne in 1530 A.D. He had three sons and two daughters. The sons made his life simply miserable. Surajmall, brother of the king, was at the root of all these troubles.

1. Better known as सङ्गः । He ascended the throne in 1509 A.D. He fought with Baber in 1528 A.D. It is suspected that he was administered poison by his ministers. His third son Ratna succeeded him in A.D. 1530, who was in his turn succeeded by विक्रमजित्, his brother in 1535. Then came to the throne the bastard बनवौर who tried to assassinate the posthumous son of सङ्ग, viz., Udaya.

2. पूर्वं योध-गृहीतः पशान्मुक्तः । स्नातानुलिप्तवत् समाप्तः ।

3. कारण्यमेव रसः । आ (समन्तात्) भरः—सह सपेति समाप्तः ।

4. Udaya ascended the throne of Chitor in 1541-42 A.D. He was really a worthless ruler, particularly in contrast with

येन विश्व-वलयैका-भूपणं
भूमृतोदयपुरं विनिर्मितम् ॥

34. १ प्रतापसिंहोऽय वभूव तस्माद्
धनुर्धरो^२ धैर्य-धरो धरिवराम् ।
स्त्रे चक्राधिपैः चक्र-कुलेन सुक्तो
धमो^३ इप्यथैनं शरणं जागाम ॥

35. प्रतापसिंहेन^४ सुरचितोऽसौ
पुष्टः परं तुन्दितामगच्छत् ।
अकार्वंर-स्त्रे चक्र-गणाधिपस्य
परं मनः-शत्यमिवाभवद् यः ॥

Akbar, the Mogul emperor, who was ruling the Northern India at that time. He survived the loss of his country for five years and died when only 42.

1. प्रतापहिंह was offered the throne by Kishna against the express wish of दद्यहिंह who wanted Jugmal to be the king.

2. By लच्छा, it means here धनुर्धर-तस् ।

3. Pratap was the miracle prince of Chitor who infused new spirit into his countrymen at the teeth of antagonism even from his blood relations, viz., the princes of विकानीर, अच्चर, माडीयार and his own brother सामरजो । Amidst such odd circumstances, the ruling genius of Pratap protected him as well as his country. He dictated that all the चौसोदियाः must leave aside their houses on the plains of Mewar and live with him in the hills. When मानहिंह, brother-in-law of Akbar, was refused the honour of dining with प्रतापसिंह, मानहिंह promised to see the downfall of Mewar and प्रताप even

धराधिपत्यं विधिवद् विधाय
शक्रासनस्यार्धमयाधितष्ठौ ॥

41. तदङ्ग-जन्मा जयसिंह-राणी¹
भुरं धरित्रा विभराद्यभूव ।
यो दान-दाच्चिण्य-गुणैक-सित्यु-
भीग्याधिको बुद्धिसतां वरिष्ठः ॥

42. वृणामहं भूमि-पति² यदुक्ता³
ज्ञाणेन सत्यं जयसिंह-राणी ।
वचोऽस्ति यद् विगवती तदीया
सरः ज्ञाता सेतु-विवन्धनेन ॥

43. अमर-³नर-पतिश्चत्-स्तुरेवाभवद् यः
सकाल-नर-पतीनानेष मूर्धन्य आसीत् ।

1. जयसिंह succeeded his father राजसिंह in 1681 A. D. He had a miserable home-life. As a matter of fact, his son Amara actually led an army against him with the result that he had to be exiled from Mewar for the life-time of the ruling राणी ।

2. BhG., 10.27 This stanza does not make good sense as the first part of the verse does not seem to have anything to do with the second.

3. This turbulent prince, though suffering for his morally, unpardonable behaviour towards his father tried his level best to liberate Mewar from Mogul rule. He vehemently protested and led a serious campaign against the re-introduction of the Zeezaya tax by the Mogul ruler Ferocksere.

विधि-विरचित-रेखां यो दरिद्रो भवेति
स्त-विहित-बहु-दानैरर्थिनामायमार्दि ।¹

44. शिव-प्रसादाद् वर-सदृविलास-
पदाभिधं सौधमयातनिष्ट ।

स राज-राजाद्रि²-समान-मानो
महेन्द्र-तेजा अमरेश-राणः ॥

45. अन्तस्तडागं³ जग-मन्दिरं यन्-
मध्ये-समुद्रं रजतोद्धयः किम् ।
अकारि तेनामरसिंह-नाम्ना
विभाति वैकुण्ठमिव दितीयम् ।

46. अथामरेन्द्रस सुरेन्द्र-काल्पो
हठादसौ शाहपुरं वभञ्ज ।
ज्वलहुताशाबलि-दिग्ध-दोर्ध-
स्तम्भं वभौ किंशुकयुग्म वनं वा ॥

47. अखण्डताङ्गं⁴ सुवन-प्रकाशं
विस्तारिताशं⁴ किरणैक-रम्यम् ।

1. M. मालिनी ।

2. i.e. कैलास ।

3. वडागस अतः अनस्तडागम् । अद्यमिति योग-विभागात् समाप्तः ।

4. The moon, which extends the horizon.

यः कीर्ति-चन्द्रं प्रविधाय भूमौ

वलारि-लोकं¹ वहु-विज्ञदोऽगात् ॥

48. वंशो विस्तारितां यातु राण-भूमि-भुजामयम् ।

यावच्चेष्वरा-धारी यावच्चन्द्र-दिवाकरौ ॥²

इति देवकुमारिका-नाम-राज-माट-छत-वैद्यनाथ-प्रासाद-
प्रशस्तौ वंश-वर्णनम् ।

1. The region of बलारि i.e. Indra ; so इन्द्र-सीक is meant here.

2. अनुष्टुप् ।

अथ द्वितीय-प्रकारणम् ।

49. तदद्वान्-जन्मा भुवनैक-वीरो
 भू-मण्डलं भूपयतौह नित्यम् ।
 संग्रामसिंहः श्रुत-शास्त्र-धर्मा¹
 धर्मावितारः प्रथितः पृथिव्याम् ॥१॥

50. सुन्यद्वान्-सप्तेन्दु²-युताव्द-शक्ति³-
 मासि सिते नाग-तिथी⁴ गुरीं च⁵ ।
 पद्माभिषेकीत्सव-समुद्घाते⁶
 संग्रामसिंहस्य शुभं तदासीत् ॥२॥

1. मर्मा ?

2. The metre used in this canto is either इन्द्रवज्रा, उपेन्द्रवज्रा or उपजाति, their combination except in a few verses, where the metres will be separately noted.

3. सुनि = 7, अङ्ग = 6, इन्दु = 1.

Therefore the date of संग्रामसिंह's accession to the throne

is the 1767 Samvat i. e. 1710-11 A. D. Acc. to the AnnRaj., Samgrama reigned from 1716 A. D.—1734 A. D.

4. i. e. वैष्ण-मास ।

5. i. e. the षष्ठी ।

6. i. e. Thursday.

7. So the coronation of संग्रामसिंह took place on Thursday, the eighth day of the white half of the moon in the month of वैष्ण in 1710-11 of the Samvat era.

51. पुरोहितः श्री-सुख-रास्-नामको

वृद्धः सुराणामिव यो हृहस्तिः ।

सर्वं तनोति स्य विधिं विधानवित्

पट्टाभिषेकोत्सव-योग्य-मन्त्रसः ॥३॥¹

52. तीर्थोदकैः काञ्चन-कुम्भ-संख्ये-

लूर्धीसिषिक्तोद्य वृपः स-मन्त्रैः ।

ततस्तु नेपथ्य-विधिं दधानो²

घर्षाभिसुक्तार्कं इव व्यराजत् ॥४॥

53. अश्रीभतासौ भसु³-कासुकेन

मतङ्गजेनेव मदोत्कटेन ।

क्रामन् पुरीं देव-पुरीमिवेन्द्रो

लोकाभिरामां नर-देव-नद्वाम् ॥५॥

1. For the Vedic sources of these mantras, see TaitSamh 1. 8 ; TaitBrah. 1. 6-8 ; PancBrah. 18. 8-11 ; AitBrah. 7. 13-8 ; SataBrah 5 ; 2. 3-5. 5. ApasSS. 18 ; BaudhSS 12 ; KatSS. 15 ; AsvSS. 9. 3, 4 ; SanSS 15. 12-27 ; 16. 18 ; LatSS. 9. 1-3 ; VaitS. 36. ManSS. 9 ; KatSainh. 15 ; MaitSamh. 2. 6 ; VajSamh. 10. 10.

2. M. वंश-खवित ।

3. Having put on (royal) robes.

4. घर्ष means summer ; see AbhCin. 2. 218, p. 127. So घर्षभिसुक्तार्क would mean the sun in the rainy season.

5. अश्रीभयत् सोऽधसु—? धसु means पूर्व-दिक्-करिणी ; so her lover is पूर्व-दिग्-गण i. e., ऐरावत । Cp. AmarK., 1. 1. 46, p. 10. “ऐरावती …… असु-वज्रभाः ।”

54. यस्याभिषेकाम्बु-समाद्रै-वैदी
 यावन्न चाऽऽश्यायत्¹ तावदेव ।
 सुदुःसहः शत्रु-गणैः प्रतापो
 दिग्न्तराण्येव समभ्यगच्छत् ॥६॥

55. सतो निजस्योदत्²-वंश-नाम-
 धरं महोग्रं रावलेश³-पुवम् ।
 मेवातिनामेव पराजयाय
 संग्राम-⁴नामानसुपादिश्त् सः ॥७॥⁵

56. कायस्य उद्यः किल कान्यजिट् य-
 स्तमादिशद् दुष्ट-यधाय वीरम् ।
 गतौ तु युद्धाय महीजसौ तौ
 यत्रास्ति मेवातिगणः स द्वसः ॥८॥

1. यै is a गव्यर्थक root ; when preceded by या—it, however, means to dry up, e. g. पर्याऽश्यान-कर्दमान्, RaghV. iv. 24.

2. The reading निजस्य is wrong, both grammatically and in sense.

3. रा should be र ; the line is, as at present, metrically defective.

4. This संग्राम is रावलेश-पुवम् संग्राम and not identical with the king.

5. See verses 9-10, प्रकरण 4.

57. च्छेच्छाधिपैस्त्रैरपि युज्ज-दक्षैः
 संग्रामसिंहस्य च योद्धृ-सुख्यैः ।
 घोरं महा-चित्र-करं नियुजं^१
 देवासुराणामिव तत्र आसीत्^२ ॥८॥

58. तज्जन्य-भूमिरिदमन्तरालं
 पतञ्जलञ्जरोतिरिव व्यरोचत्^३ ।
 निस्त्रिंश्च-वाणावलि-कुन्त-शक्ति-
 प्रासादिभिस्त्रत्र दिवापि तून्^४ ॥१०॥

59. हलेलखानो रण-रङ्ग-धीर-
 स्तं मावसि॑हो^५ युधि संजघान ।
 स चावधीत्तं समरेऽपि देवा-
 सुरेन्द्र-लोकं प्रतिजग्मतुस्तौ ॥११॥

1. Personal struggle or close fight.
2. आसीत् ? otherwise, the metre becomes defective.
3. The form may either be व्यरोचत् (लड्) or व्यरचत् (लुड्) ; In either case, the metre remains defective.
4. It is a kind of weapon. See AmarK. 2, 8, 90, p. 135 ; also चौरस्त्रामिन्'s AmarKU on AmarK, op. cit., SasK. v. 682 p, 60 ; KalpDK. v. 282, p, 120 ; AnekSamg v. 759, p 107
5. लूनैः ? Otherwise it carries no sense.
6. रावसि॑हः ?

60. स चित्रकूटाधिपतैर्बलौघ-
 स्तद् याथनं सैन्यमपि व्यजैपीत्^१ ।
 निशीथिनी-सम्भवमन्धकारं
 सूर्यांशुं-सन्दोह इवीदितामः ॥१२॥

61. वन्दीभिवोदगृह्य जय-श्रियं ते
 र्खेच्छाधिपेभ्योऽस्य नृपस्य योधाः ।
 न्यवतैयन्ताऽशु^२ रण-प्रदेशादु
 उद्भूत्य सर्वे शिविरादिकं यत् ॥१३॥

62. जय-श्रिया संहते-सुन्दराङ्गा
 अनीनमन्^३ भूपमिहेत्य^४ वीराः ।
 नृपोऽपि सुप्रीतमनास्तदानीं
 यथाह्य-समाधनयाऽप्यहीक्षान् ॥१४॥

63. ततो निष्कण्ठकां पृथ्वीमग्रासीत्^५ पृथिवीखरः ।
 संग्रामसिंहो विहरन् स्वेच्छया सुदितो युवा ॥१५॥

1. अजेष्ट ?

2. अवस्थयन् has for its object जय-श्रियं । It should have been really अवस्थेन ।

3. अनीनमन् has श्रिया as its प्रयोज्य-कर्ता । Really it should have been अनीनसिद्धुः ।

4. इष्ट+एत्य ; एत्य=षा+इत्य ; acc. to शीमाङ्गीय and अलादिष्य-SidKaum—20 and 21.

5. अग्रिपत् ?

64. या ज्ञतियाणां किल शख्स-विद्या
 हृशिक्षतासौ सकलाऽपि तेन ।
 सुक्तः शरस्तेन विद्वात्प वेगात्
 स्थितिं लभेदेव¹ न कुञ्जरेऽपि ॥१६॥

65. विद्वन्नभरोऽपि ख्यमेव तावत्
 संग्रामसि² हेऽवनि-पाल-सुख्ये ।
 तस्मिंसु विद्वन्नभरण³-क्रमत्वं
 निधाय लक्ष्मणा सुखमेव भुड्क्ते ॥१७॥

66. वृपस्य मन्त्री च विदां वरिष्ठो
 विद्वारिदासी नितरां सुधर्मा ।
 कायेन वाचा यनसापि गोपौ-
 नाथं समन्वास्त इहावतीर्णः ॥१८॥

67. विद्वारिदासे वर-मन्त्री-सुख्ये
 सर्वाधिकारेषु नियुज्यमाने ।
 विशेषका⁴ (?) विश्वतिरेव लेख्या
 धर्मस्य सत्यस्य च शास्त्रविद्विः ॥१९॥

1. लभेत् should be लभेत ; लभतैव ?

2. The form is grammatically wrong.

3. These probably refer to the inscriptions circulated for the welfare of the subjects along with the sanction of the specialists.

68. तस्यैवानुमतीऽदत्त नृपो दानानि कानि च ।
पर्जन्य इव सस्येभ्यो द्विजेभ्य प्रभु-नोदितः ॥२०॥¹

69. “सदानुकूले”ति किरात-पद्म-²
मस्तिन् हये मार्यकतामवासम् ।
संयामसिंहे नृपतौ वरिष्ठे
विहारिदासे वर-मन्त्रि-सुखे ॥२१॥

70. संयामसिंह-प्रभुणा कथं कल्प-द्रुमः समः ।
वाब्धितार्थ-प्रदो द्वैष इष्टार्थाधिकदो नृपः ॥२२॥³

71. वर-नर-पति-सेवितार्हु-पद्मः
सुकस-सुखैक-निधिः प्रतापगाली ।
अमर-तनुज एव राज-राजी
हरिरिव शासु वुधाचिंतः पृथिव्याम् ॥२३॥⁴

इति श्रीदेवकुमारिका-नाम-राज-माल-कृत-वैद्यनाथ-प्रासाद-
प्रशस्तौ महाराणा-श्रीसंग्रामसिंह-पद्माभिपेकादिर्नाम
द्वितीय-प्रकरणम् ।

1. M. अनुदृप् ।
2. सदानुकूले इ कर्त्तै रति नृपेष्यमार्ये तु च सर्व-सम्पदः ; Kirat, canto I.
3. M. अनुदृप् ।
4. अनान् इति शेषः ।
5. M. पुष्पिताम् ।

अथ तृतीय-प्रकारणम्

72. दाच्चिषात्य इह मन्त्र-ग्रास्त्रविदु
 दक्षिणादि-पद-सूर्ति-नामभृत् ।
 यो द्विषाति-वर-मण्डली-हृतो
 भाति भर्ग^१ इव पार्षदाहृतः^२ ॥१॥^३

73. आम-वस्त्र-वर-भूषणादिभि-
 स्तं सदा वरमसावपूर्जत् ।
 चित्रकूट-पतिरेव स द्विजं
 देव-वन्द्यमिव^४ पाद-शासनः ॥२॥^५

74. वैद्यो वाग्भट^६-सुश्रुता^७ त्रि-रचित-ग्रन्थादि-पारङ्गमी
 यो लोकेष्विह मङ्गलं वितनुते नाम्नाऽप्यसौ मङ्गलः ।
 तस्मै चौर-समुद्र-लक्ष्य-जनुषा तुत्या लसद-वुज्ये^८
 भूपो आम-वरेण-कार्मण-विधिं संग्रामसि^९ होऽकरोत् ॥३॥

1. i. e. श्रिव ।

2. i. e. surrounded with his associates, viz., the प्रमथः.

3. M. रथोद्धता ।

4. i. e. उद्द्वस्यति ।

5. पाकशासनः ? M. रथोद्धता ।

6. The author of अष्टाङ्ग-हृदय-संहिता and रस-रद-समुच्चय ।

7. The author of सुश्रुत-संहिता ।

8. तुत्याय सद्वुज्ये ? M. शर्दूल-विक्रीडित ।

75. संवत्-खाद्रि'-मुनीनुभिः^२ परियुतेऽप्यदे गम्भु-सूनोम्निथौ^३
शुक्रे^४ मासि सिते^५ इतिपण्डितयरः ग्राद्यार्थ-पारद्वामः ।
काशीस्योऽतितरां सुधीर्दिनकरस्तथौ द्विरस्याद्य-युग-
ग्राम^६ विप्र-वराय यो नृप-यरः संग्रामसिंहो द्यदात् ॥४॥
76. स्वच्छोदयाद्य-करः सुपण्डिता-वरो न्यायाव्यि-मन्याचलो
योऽस्मी भूमि-भुजां गुणेरतितरां मन्धान-पावं सताम् ।
तथै भूमि-सुरेन्द्रराय च सुखानन्दाद्य-भद्राय सद-
ग्राम^७ कीर्ति-समुच्चज्ज्ञो नृप-यरः मंग्रामसिंहोऽददात् ॥५॥

1. The चद्रिः may either be 7 or 8. For 7, see MatPw chap.

75— “कृष्णी भूमः सदः पृष्ठिताद्यसामन्वि ।
विष्यय पारिपावय इत्येति कुल-पद्मताः ॥”

For 8, cp. MohM.,

“दद-कुलाचन-सद-समुद्रा दद्य-पुरद्वर-दिवकर-ददाः” । etc.

Here we accept 8 as the right figure as that would agree with the date that History gives us. As राधामर्तिः was coronated in 1816, an incident that is mentioned at the beginning of chap. II of this book, the subject mentioned in the third chapter could historically take place after 1816.

2. ख=०, चद्रि=८, मुनि=७, इदु=१. The year is १७८० of the
दक्षत् era i. e. १७२४-२५ A. D. in accordance with the dictum
पद्मस वामा गतिः ।

3. i. e. the तिथि of गविष, the 4th day of the white moon.

4. i. e. व्येष्ट ; cp. AmarK ; “व्येष्टे यक्षः”, I. 316, p. 22.

5. On Friday, cp. “तित-गति-कुल-जीवाक्षर-इन्दुरीराणाः”, etc.

6. M. शार्दूल-विक्रीडित ।

7. M. शार्दूल-विक्रीडित ।

77. वाजपेय॑-सुख-यज्ञ-गत्तिने॒ पुण्डरौक्षा इति नात्न विम्बते ।
आसमेव सित॑-वाजि-संयुतं चन्द्र॑-पर्वणि सप्तार्पयत् प्रसुः ॥६॥५

1. For the वाज-पेय sacrifice, see KathSamh, XIV; MaitSamh, I, 11; VajSamh, IX, 20; TaitSamh, I, 7; TaitBrah, I, 3.7; SataBrah, V, 2.1; ApasSS, XVIII; BaudhSS, XI; ManSS, VII; KatSS, XIV; AsvSS, IX; SankSS, XVI; LatSS, V, 12; VaitS, XXVII.

It is of interest to note that some texts place the वाज-पेय above the राज-सूय and advocate for it the paramount lordship, while by the latter mere kingship is conferred. But other texts take the वाज-पेय to confer paramount lordship and the राज-सूय universal sovereignty, like that of वरण; TaitBrah, II, 7; SataBrah, V. 1. However, there are reasons to believe that the वाजपेय was performed by the king before the राज सूय and by the ब्राह्मण before the ब्रह्मस्ति-सव; AsvSS., ix. 9. 19. For the ब्रह्मस्ति-सव, see JaimBrah., ii. 128-30; PancBrah., xvii, 11; TaitBrah., ii. 7. 1; KathSamh, xvii, 7; BaudhSS., xviii. 1.

2. Some word meaning कार्ये is meant here.

3. The gift of white horses in itself counts for high religious merit. It is one of the सहा i.e. great gifts. See दिवाकर's दान-चन्द्रिका, p. 19. For the gift of lands, see p. 51, op. cit. See also गोविन्दानन्द-कविकङ्गण-आचार्य's दान-क्रिया-कौमुदी, महीधर's दान-संग्रह, भगवन्त-भास्कर's दान-सयुख and the दान-खण्ड of the चतुर्वर्ग-चिन्तामणि of हेमाद्रि for details.

4. During the lunar eclipse

5. M. रथोद्धता ।

78. राजतीनाष्टं मुद्राणामयुतं चन्द्र-पर्वणि ।
पुण्ड्रीकाय यज्ञार्घमदात्^१ संग्राम-भूषणिः ॥७॥^२

79. अथागमत् कौशिट्ठीभिरासीत्^३
पुष्येत्^४ मधीदयः-नाम पर्यं ।

1. For the gifts on this occasion, cp. Devala as quoted in the TithT. (तितित्त्व) by रघुदत्त, p. 152,

“राज्ञ-दर्शन-संकालि-विद्याद्य-उद्दिष्ट ।

यान्-दानादिव॑ लुट्टिनिंशि भाष्य-प्रतिपु च”;

cp. also इदमिति—

“ददीदीद-संकालि-यातादी इष्टिपु च ।

दानं भैमितिर्वच्च दीदं यातादिव॑ तदिष्टते”,

as quoted in the DanD.

The gift of silver counts for immense religious merit, cp. DanKK₄, p. 8.

2. यज्ञार्घ here means the sacrifice to be performed for the good of the ब्राह्मण himself, not of the king. The king makes the gift to help the ब्राह्मण in his performance.

3. M. दीक्षा ।

4. असमत् goes with पर्यं ; and आसीत् with the second part of the verse, the subject being चरेन्द्र । The use of आसीत् in the 1st line involves दूरात्मय-दीप ।

5. पवित्रम् ?

6. Cp. PasNA., as quoted in the Tith T.—

“अमाकं-पात-श्वर्ण्युक्ता चेत् पौष-सापयीः ।

अर्घीदयः स विश्वेयः कौष्ठि-सूर्य-यदिः समः ॥”

दानोदकोत्सर्ग¹-मना नरेन्द्रो
घर्माद्यये सेष इवाधिक-श्रीः ॥८॥²

80. अथो सहादेव-परैक-चित्तो
देवाभिरासो भुवि देवरामः ।
हिजायणीः पुण्यबलस्तदानीं
तुलातिरुद्रौ³ विधिना क्षेषीष्ट ॥९॥⁴

1. In the अर्धोदय, gifts count for much religious merit ;
cp. the SkanP.,

“अर्धोदये तु संप्राप्ते सर्वे गङ्गा-सर्वं वलम् ।
शङ्कात्मानो हिजाः सर्वे भवेयुर्ब्रह्म-सम्मिताः ।
यत्-किञ्चित् क्रियते दानं तद्वानं सेतु-सन्निभम् ॥”

The gift of mountainous heaps of sesamum on this occasion is specially prescribed ; see DanC. of दिवाकर, p. 62.

Every gift is to be accompanied with the offerings of water ; so here दानोदकोत्सर्ग means a large number of gifts. For such “पदार्थे वाक्य-रचनम्”, cp. KavP., अष्टम उल्लास, p. 425.

2. BhatK., canto I.

3. i. e. तुला-दान । See दिवाकर's DanC., f. 5, 10 ff. for details ; for the prayoga, see f. 12 ff.

4. व्यक्तापौत् । क्षेषीष्ट is the आशीर्विद्ध form of क्ष ; it does not make any proper sense here ; for the uses of आशीर्विद्ध, see Ast., 3. 3. 173 ; SidKaum., 2195 ; KatS., आशीर्वात् 15 ; MugB., स्त्र 960, p. 693.

81. हिजाय सत्-पात्र-यराय देव-
रामाय तथै नर-वाह्य-यानम् ।¹
ग्रामं हनुमंतिय-नाम-भाजं
स' ग्रामसि' हस्य समार्पयत् सः ॥१०॥

82. व्रद्ध-ज्योतिर्विवर्तस्य गुणः सर्वोद्यगेषतः ।
देवरामस्य विप्रपैर्वक्तुं केनेह शक्यते ॥११॥²

83. ज्योतिः-ग्राम-विदां वरः सुमतिमाः स्त्रावार्यवित् कोयिदः
शिष्याणां प्रतिपाठनेऽतिचतुरो³ भूमृत्-सभा-भूपणम् ।
तथै पात्र-वराय भट्ट-कमलाकान्ताय चार्धोदये
ग्रामं यस्तिलः-पर्वतादि-सहितं स' ग्रामसि' होडदात् ॥१२॥⁴

84. भीरडी-स' ज्ञया ग्रामं विशुलं विश्व-मण्डले ।
कमलाकान्त-भट्टाय स' ग्रामेश्वोडदात् प्रभुः ॥१३॥⁵

1. i. e. the gift of a palanquin. For its प्रयोग, see दिवाकर's DanC. p. 24; DanKK. p. 66, "ग्रामिकायाः प्रदानेन विहितोम-फलं लभेत्."

2. M. अनुष्टुप् ।

3. Grammatically wrong. The word should be either सुमति or मतिमान्; cp. शासन's KavAlam., न कर्म चारयामत्वर्थैयो षडुमैहि-येदप्यप्रतिपत्ति-कर्त् ।

4. One of the six principal duties of the ज्ञात्य, cp. ManDS.

5. This is specially enjoined in the treatises on दान; see दिवाकर's DanC. under the heading "षडोदये तिल-पर्वत-दानम्"; For the general offering of the sesamum, see op. cit. under the heading "तिलाचल-दानम्" ।

6. M. शाटूल-विक्रीडित ।

7. M. अनुष्टुप् ।

85. हेम^१-हस्ति^२-रथ^३-दानसाद्वतो
 दीप्तिमानवनि-पाकशासनः ।
 बन्धुरोद्धुर-समिष्ट-सिष्युरा-
 नेक-लिङ्ग-शिव-तुष्टयेऽददात् ॥१४॥^४

86. श्रीसत्-संग्राम-नृपतिजीवित् य ग्रदां शतम् ।
 पात्राय प्रत्यहं दत्ते हेम-सुद्रा-युताच्च गाम्^५ ॥१५॥^६

इति—श्रीवैद्यनाथ-प्रासाद-प्रशस्तौ दान-प्रशंसा-प्रकारणम् ॥३॥

1. DanKK ; p. 51 ; DanC., p. 51.

2. DanC ; p. 22 ; DanKh. ; DanS.

3. Not specially enjoined in the treatises on gifts.

4. M. रथोद्धता ।

5. For गो-दान, see DanC., p. 43 f. ; DanKK., p. 53

6. M. अनुषुप्त ।

अथ चतुर्थ०-प्रकरणम् ।

87. संयामस्तिंष्ट-जननी चाहुवाणान्वयोद्देवा ।
पितुर्वशोद्देवस्तस्या अतः परमिद्दोष्यते ॥१॥¹

88. पुरा महास्त्रघक-नाग-राज
उत्तरां-नामः किल कर्ण-भूपाम् ।
द्वत्वाऽगमद् भूतत्तमेव सद्यो
मुनिस्ततयातितरां चुकोप ॥२॥²

89. काष्ठ रुद्धीत्वाय खनात्मुच्चे-
मुनिं विलोक्याय सुराधिराजः ।
द्विजे छपा-बद्ध-मना दयात्-
र्वच्च मुमोचाय धरा-विदारि ॥३॥

90. तेनैव मार्गेण च स्त्र्य-भूपो
हिजः परं तुष्ट-मना वभूष ।
तद्-गर्त-पूत्यै तु वशिष्ठ-नामा
यत्र च लोके छपयाऽन्वतिष्ठत् ॥४॥

91. हिमालयं याचितवान् मुनीन्द्र-
स्तद्-गर्त-पूत्यै स तमेकमेव ।

1. M. पतुष्टप् ।

2. M. उपजाति, combination of इन्द्रवज्रा and उपेन्द्रवज्रा ।

दत्तेन तेनाद्वि-वरेण गर्त-
पूर्ति विधायाहित-घात्य¹ आसौत् ॥५॥

92. भुवोऽथ रक्षार्थमनत्य-तुष्णि-
संखं दधौ वीर-वरस्य लिप्तुः² ।
हवींषि तस्मिन्नजुहोत् सुमन्त्रै-
रमोघ-सिद्धार्थ-कर्वेवशिष्टः³ ॥६॥

93. तस्मादकस्मादथ वक्ति-कुरुडात्
क्षतान्त-तुरुडादिव चरण-रूपः ।
दीणांश्च विभवतुरोऽवतीर्णः
ख्यातोऽत तस्माद् भुवि चाहुवाणः⁴ ॥७॥

94. स चाहुवाणः प्रथितोऽत नाम
धरामरक्षच्च चतुरङ्ग-संज्ञः ।

1. He had his duty performed.

2. According to the KatPar, वीरवरस्य is here समन्ते षष्ठी ; see सूक्त 64, pp. 293—94 ; cp. सत्यानुरक्ता नरकस्य जिणावः, SisV., 12.3. According to पाणिनि 2.3.69 and SidKau, 627 “न. लीकाव्यय-निष्ठा-खलर्थ-दणाम”, the षष्ठी here cannot be कर्मणि षष्ठी, because लिप्तु has the termination उक् । Cp. MugB., सूक्त 335, p. 246 । This is to be supported as an instance of विवचायां षष्ठी ।

3. अर्थ here means necessity, मिद्विरेव अर्थः, तत्-करैः ।

4. Earlier name चाहुमाण । Contracted form चौहान । Cp. this legend with the popular one given in the चांद राइसा or पृथ्वीराज राइसा and other late documents.

श्री-सङ्गरै¹ यत्र यरेत्य राजा
चियं दधे वीर-वरैर्वृतः सन् ॥८॥

95. तदन्वयात् चीर-महार्णवादिषः ।
च्छपाधिनाथोऽन्यदियाय भूमौ ।
संग्राम-रावः खलु भूरि-तेजाः
स चिवकूटाधिपमन्वगाम्भृ ॥९॥

96. तं चिव-कूटाधिपतिः (१) समौच्य
योद्धारमुद्वद-वल-प्रभावम्^२ ।
अस्यापि राजा वहु-मान-पूर्व
स चाद्युवाणान्वय-वंश-दीपः ॥१०॥

97. तत्-स्तुरशः परम-प्रतापी
प्रताप-रावो रव-रुग्ण^३-शत्रुः ।

1. In the fight for wealth.

2. Metre defective ; the पाद consists of 12 syllables.

3. i. e., he followed संयामसिंह of Mewar. See प्रकरण ii. v. 7.

4. वल means here physical force as distinguished from प्रभाव, royal prowess ; cp. स प्रभावः प्रतापय यत्तेजः कीर्ण-दण्डजम्, AmarK., II. 8. 20, p. 125.

5. रुग्णी भवति ; see SidKaum., तुदादि-गण, 1417, p. 412. रुग्ण, therefore, means भय, vanquished or defeated.

चातुर्य-वित्तैक-निकेतनं¹ यः

१ सुनीति-नैपुण्य-विधिर्विधिज्ञः ॥१॥

98. स राव-रावः³ प्रसमिष्ट-तेजा

लेभेऽय पुत्रं बलभद्र-राज्ञः⁴ ।

क्षणायजान्यून-बलत्व-हेतो-

खेनाप्यवासा⁵ बलभद्र-संज्ञा ॥१२॥

99. तदाल्म-जन्मा किल रामचन्द्रः

श्रीराम-पादाख्युज-चित्त-वृत्तिः⁶ ।

धुर्यो महा-वीर-द्वृतत्व-भाजां

पुण्याधि-चित्तैक-लचिर्बभूव⁷ ॥१३॥

1. 'पाव', 'भाजन', 'निकेतन', etc., are अजहस्तिज्ञ words ; but sometimes these words change their genders "श्रीपचारिकाः क्षचित् स्त्र-लिङ्गं जहति," ; cp. गुणवत्युपाय-निलये in सुद्रा-राचस, प्रस्तावना ।

2. नौतिच्च नैपुण्यच्च, नौति-नैपुण्ये, तयोर्विधिः, श्रीभनी नौति-नैपुण्य-विधिर्यस्य सः । निधिः ?

3. रावेषु रावः ।

4. संज्ञः ?

5. अपि is redundant here. It is used for the sake of पाद-पूरण ।

6. अम्बुजे चित्त-वृत्तिर्यस्य सः ; व्यधिकरण-वहुव्रैहि । But the व्यधिकरण वहुव्रैहि other than those that end in जन्म, etc., (जन्मायुक्त-पद, e. g. शर-जन्मा) have no grammatical support ; cp. वामन's काव्यालङ्कार-सूत्र, "अवज्यो वहुव्रैहिर्जन्मायुक्त-पदः ।"

7. The sense is clear but the language is defective.

100. तस्यामजः सवल-सिंह इतीरिताद्धोः^१

धाम श्रियाष्ट यशसाष्ट महा-गुणानाम्^२ ।
यः साम-दान-विधि-मेद-विनिग्रहाणा
सम्यङ्-नियोग-विधिवित् प्रवलो वभूव ॥१४॥

101. तस्यामजोऽभूत् सुलतान-सिंहः

स्थानं तदोये विधिवत् प्रग्रास्ति ।
अर्धोदये ऋष्य-तुलादि-दाना-
यलिवितेन विधिनाऽय ते[न] ॥१५॥

102. तथाद् गुणार्थः सवलाभिधानाद्

रमेव साधादुदिताऽभवद् या ।
पितुर्गट्टेऽवर्धत सद्गुणीर्थे-
र्नाम्ना युता 'देव-कुमारिकेति ॥१६॥

103. पित्राऽय दत्ता सवलेन राजा

वराय योग्यामरसिंह-नाम्ने ।

1. दृरित means कथित, described, designated ; आज्ञा name ;
so दृरिताद् means one who is called (सवलसिंह) ।

2. For these technical terms relating to politics, see
AmarK., ii. 8. 21, p. 125 ; MatP., राज-धर्म, chap. 196.

3. For the अर्धोदय-यीग, see footnote 6, p. 27.

4. The prose-order is : सद्गुणीर्थेर्युता देवकुमारिकेति नामा पितु-
र्गट्टेऽवर्धत ।

भौम्बेण क्षाण्याय सहोग्र-धान्ते
धामाभिरामा किल लक्ष्मणौव¹ ॥१७॥

104. ततोऽग्र-राज्ञी जयसि'ह-सूनो-
र्जाता सहा-पुख्य-पवित्र-मूर्तिः ।
रमेव साक्षात्करध्वजं तं
संग्राम-सिंहं सुतमाप दौप्रभ ॥१८॥

105. वैकुण्ठ-लोकं अयति प्रजेशि
भूपाधिनाथेऽमरसिंह-राज्ञि² ।
तदात्मजः शक्र इवाथ पृथ्वीं
दिवं³ दिनेश-प्रतिमः प्रशास्ति ॥१९॥

106. आता तदीयाथ विचार्य चिन्ते
धर्मार्थ-बुद्धिं विहधाति नित्यम् ।
उत्कर्षमापाद्यति क्षणेन
धर्मो जनैराचरितो हि सस्यक्⁴ ॥२०॥

1. For details, see पश्च-पुराण, उत्तर-खण्ड, chap. 67, “विद्भं-राजी चर्माक्षा”, etc.; BhagP., 10.54-35; Contri. of W. to S. L., vol. VII, pp. 42—43.

2. अमरसिंह-राजे?

3. Also खर्ग । Here खर्ग ; refer to AmarK.

4. The only अर्धान्तर-न्यास अलङ्कार in the whole book.

107. तुला-व्रयै १राजतसुद्विधाय
 दानान्यनेकानि च सद्-व्रतानि ।
 शिवालयस्योदरणाय तुद्वि-
 दध्ने तथा तोर्ध-वरस्य सिद्धेः १२११^१

108. पूर्वां तुलां साइमरसि॑ह-भर्तुं
 निंदेशतोऽधज्जं सुटैव राज्ञी ।^२
 तथा दिजालिः [पृष्ठ]यिवीव सुष्टुगा
 सुष्टाइमवत् तुष्ट-मना नितान्तम् ॥२२॥

1. For तुला-दान, see DanC. of दिवाकर, f. 5f. ; for the प्रयोग, see op. cit., f. 12f. See also दान-प्रल of अग्निशमनि, दान-क्रिया कीमुदी of शिविन्दानन्द, etc.

2. सिद्धेः तोर्धवरस्य शिवालयस्य i.e. the temple of शिव, the principal means of salvation.

3. The woman has every right to offer sacrifices. But whereas the maiden (see the prayoga of the भाकमेष sacrifices as followed by the white Yajurvedic schools ; SatSS., vol. V., p. 238, ll. 1—2 ; cp. ApSS, xx. 15, vol. III, p. 159 ; Rāmā., वैदेशी's penances and ascetic vows, etc., 7th book, sarga 17 ; KalkiP., 1.8) and the ब्रह्म-कादिनी (SamsRM., vol. I, p. 165, l. 6.) can offer sacrifices in their own exclusive personal rights, the wife cannot do so. The husband and the wife are mutually dependent in sacrificial matters. See in this connection, परिणि, 4. 1-33 ; KatSS, 130, Chow. ed., p. 47 (even after the death of the wife, the husband must have her substitute) ; RV., viii. 31.8, I. 72.5, I. 83.3, I. 131.3, v. 43.15, viii. 31 ; MaitSamh, 1.4.3 (p. 51,4), cp. 1.4.8 (p. 56, 10) ; KathSamh., 5.4 (p. 46) ; TaitBrah, 3.7.5. 11, ApSS, 3. 9. 10 ; vol. I, p. 159 ;

109. तुला द्वितीयापि तया व्यधायि
 श्री-एक-लिङ्गे खर-सन्निधाने ।
 अहे^१ विधीश्वलद्ध-कुमारिकाख्यां^२
 सुतां च पौत्रं^३ विधिवद्विधार्य ॥२३॥

110. तुलां द्वितीयां विधिना व्यक्तार्थीत्
 संग्राम-सिंहस्य लृपस्य माता ।
 अधीदये पर्वणि चान्य-दानैः
 सहैव सा देव-कुमारिकैयम् ॥२४॥

111. ईशो हि कान्यारमतीति^४ हेतोः
 श्रीशारस-ग्राम-वरो य आख्ये ।
 शिव-स्थितिं तत्र विलोक्य देव्या
 प्रासाद-सिद्धर्थसकारि बुद्धिः ॥२५॥

ManSS, I. 3.5.5 ; KatSS, 20.8.24—27, p. 981, Weber's ed.; ManDS., ix. 96, BaudhDS., 1.7.15. 10 and Govinda's comm. on the same; GautDS., iv.7 and viii. 16; NarDS., xii. 40; ManDS., III. 30; YajnS., 1.60; Haradatta on AsvGS., p. 21, sutra 15, Triv. ed., UnavSamh., p. 65; Visnu, cp. xxv, 2 (the wife should observe the same vows as her husband); Manu (v. 66, p. 208, NSP. ed.); Visnu (xxv. 15, UnavSamh., p. 66) and Bṛhad-DhP. (p. 317, v. 8: the wife should not perform sacrifices, observe vows and fast separately.)

1. i.e. यहो ।
2. चन्द्रकुमारिका was, therefore, the sister of संग्रामसिंह ।
3. Probably, the son of संग्रामसिंह ।
4. परस्पैपद, acc. to the rule “व्याडः परिस्मी रमः १। शास्त्रः”

112. सुदृश्य-सर्वादृत-रूप-राशिः
 शिव-स्थिति-प्रोज्भित-कल्पपौधः ।
 सुवर्णं-शृङ्गी प्रततादभुत-श्रौः
 प्राप्ताद १३३शाद्विवाऽवभासे ॥२६॥

113. रायोप-नामा किल भू-सुरेशो
 यः श्रीनिवासः शुभ-धर्म-धाम ।
 तव् पुण्य-कर्माणि^१ कविः कथचित्
 संख्यां विधातुं निपुणोऽपि नेष्टे ॥२७॥

114. तं ज्ञाति-वर्गापित-सद-दुकूल-
 पावादिकं रायमिहोग्र-वुद्धिः ।
 शिवालयस्योऽव-कर्म-सिद्धौ
 सा श्रीनिवासं कुशलं न्ययुड्जता ॥२८॥

115. तव स्वादूदकं कुरुण्डं ध्यधन्त रावलाम्जा ।
 धर्म-कर्मार्थ-सिद्धरथं जनानाथं सुखासये ॥२९॥^२

इति देवकुमारिका-नाम-राज-माल-कृत-वैद्यनाथ-प्राप्ताद-
 प्रशस्ती चाहुषाणोऽव-प्रकरणं चतुर्थं च ॥

1. i.e. like कैलास ।

2. The poetess means कर्मणाम् here. Supply गणयिता as the verb governing the object कर्माणि ।

3. M. चतुर्दश ।

अथ पञ्चम-प्रकारणम् ।

116. अथ प्रतिष्ठां विधिवद् व्यकाषीं-

च्छुमे सुहृत्ते सति राज-माता ।

आहृय रावांस्य^१ पुरोहितादीं-

स्तान् ^२भूमि-गौर्वाण^३-वरान् सुविद्यान् ॥१॥

117. तत्यास्ति^४ मन्त्रो हृषीति-नामा

गुणाधिकः पुण्य-भूतां वरिष्ठः ।

यः सर्व-कार्याणि निदेश-मात्रात्

सदा करोत्येव सुवृद्धि-राशिः ॥२॥

118. प्रेमाभिधा कापि च राज-मातु-

र्विश्वास-पात्रं^५ परिचारिकाऽभूत् ।

तत्याः सुतो बुद्धि-बलैक-सिन्धु-

र्लौकीर्य ऊद्धाभिधयाऽभ्यधायि ॥३॥

1. i.e. the Princes of the राव family, being the maternal side of the ruling राणा संग्रामसिंह ।

2. i.e. प्रसिद्धान् । The omission of यत् according to the dictum, “प्रक्रान्त-प्रसिद्धान्तभूतार्थक्षच्छद्वी यदुपादानं नापेचते ।”

3. i.e. ब्राह्मण ।

4. तत्यास्ति ? तत्य, as it stands, may refer to संग्रामसिंह acc. to the doctrine mentioned in note 2 above.

5. This is an अजहस्रिङ् word.

119. जदाभिधं बुद्धिमतां वरिष्ठं
 तदर्ह-वसु-प्रतिपादनेषु ।
 समादिशत् सर्वं गुणोपपन्नम्
 उदार-चित्ता जननी नृपस्य ॥४॥

120. जदाभिधानोऽतितराष्ट्र दच-
 स्तत्-कर्म^१-सिद्धौ कुशलस्तरस्त्री ।
 पुञ्जीकृतान् वसु-चयान् समथान्
 बुद्धाविनोत् राव^२-हितार्थ-बुद्धिः ॥५॥

121. यज्ञाङ्ग-सामग्र-विधि^३ व्यधत्त
 पुरोहितः श्री-सुखराम-संज्ञः ।
 संग्राम-सिंहस्य यथैव जिष्णो-
 र्मही-महेन्द्रस्य गुरुर्गुर्र्थः ॥६॥

122. विचार्यं तेनाथ पुरोहितेन
 ब्रता द्विजास्त्रव विशिष्ट-कल्याः ।
 द्वि-जाति-सर्वः खलु सर्व-वेद-
 पारायणं^३ चात्र समध्यगौष्ठ ॥७॥

123. वेद-धनिः सोऽप्यय तूर्य-नाटैः
 संवधितोऽश्योभत दिग्विदिष्टु ।

1. i.e. प्रतिष्ठा ।

2. By enhancing the reputation of the राव princess, he helped the cause of the राव family as it were. V.r. सर्व^१ ।

3. i.e. the complete text, see AmarK., III 2. 2, p. 183.

कैका-रवः सु-खन जर्जिताङ्गो
घनाघनस्य १स्तनितैरिवेह ॥८॥

124. हृव्यै हुंतैश्चातितरां स-मन्त्रैः
सौहित्य-भाजसु सुरा अभूवन् ।
भोज्यै रनेकै रचितैश्चतुर्धा
वर्णाश्रमा भूमि-गता इवात् ॥९॥

125. अथास्यगच्छत् किल राज-माता
वेदी' च तत्-कामं-विधि' विधित्सुः ।
पुरोहितस्यानुमतेन दानै-
र्धरा-सुराणामपि तर्पणाथ ॥१०॥

126. तुलां चतुर्थीमपि तल देवी
चरीकरीति^१ स्त्र विधि-प्रयुक्ताम् ।
एकीष्वातः पुण्य-यशः-ससूहः
स रूप्य-राघिस्तुलितो विभाति ॥११॥

1. i.e. of rainy cloud.

2. This is the यज्ञ-लुक् form of the root क्ष, see DhatRKD., p. 529 ; cp. Ast., 2.4.74 and SidKau., 2650, यज्ञोऽचि च ; also Ast., 7.4.91 and SidKau., 2652, 'रथिकौ च लुकि' and Ast. 7.4.92 and SidKau. 2653, ऋतश्च ।

Acc. to SidKau. the following forms of क्ष are available in the यज्ञ-लुक्—चर्करीति, चर्कर्ति, चरिकर्ति, चरीकर्ति but चरीकरीति is not given by भद्रीजि ।

Deval

127. वाराणसीस्त्रीपूर्ववत् त्रिरु-भद्रः
 द-वरस्तपस्तो ।
 त्व-यक्षितः पा य दत्तः
 तत्त्वे गजो चाम-वर त-मान-पूर्वम् ॥१२॥
 सहस्रां-संवृ भू-हिरण्यादिकं वदु ।

128. रथाष्ट-मर-यानादि भ्यो राज्ञी शहर-सुष्टुये ॥१३॥
 चदाद् हिलेभ्यः पावै यता भुज्यतामिति ।

129. शब्दः संवृयते तत्र त्रोदर-सुष्टुमानसाः ॥१४॥
 दीनानाधारयोऽप्यत्र दिवस्तुः

130. ग्रासाद्-वैकाष्ठ-विष्णु त्रैम-नृपोऽभ्यगच्छत् ।
 वौटाखिपो द्व-सेन्यो-
 रथाष्ट-पत्ति-हिप- त-वाचु-वीर्यः ॥१५॥
 दिल्लीप-सुकामि रस्य नायो

131. यो छुंगराष्ट्रवत् त्व-रामसिंहः ।
 दिवस्त्रया राव-सेन्यो
 सोऽप्यागमसत्र समि पि चान्य-भूपाः ॥१६॥
 देशान्तरका मरेपा

132. देवाष्टपाद् योजन-सु वतो तथासौत् ।
 वृष्टैर्जनैः सह

1. M. चुष्टुप् ।

2. M. चुष्टुप् ।

3. i.e. पश्चाति ।

यथा ससुच्चालित-सुष्टुयोऽपि

^१तिलास्तलं नेयुरहो धरण्याः ॥१८॥

133. संवद्द-भुजाभ्यि-सुनि-चन्द्र-^२युतान्द-माधि

शुले विशाख^३-तिथि-युग-गुरु-वासरे च ।

श्री-वैद्यनाथ-शिव-सद्म-भवां प्रतिष्ठां

देवौ चकार किल देव-कुमारिकाख्या ॥१९॥^४

[अष्टक by हरिश्वन्द ।]

134. शेष-नाग-मणि-सुप्रभावली-

भूषितोद्भृत-जटा-कलापकः ।

कोटि-सूर्य-सम-भा-समन्वितो

वैद्यनाथ इह भूतयेऽसु नः ॥२०॥^५

135. सेतुरेव च गुण-लयस्य यः^६

सिद्धिः स्त-भजनार्ह-चेतसाम् ।

शैलजा-रुचि-विभूषितार्धकं

वैद्यनाथसमितो^७ नसाम्यहम् ॥२०॥

1. Cp. the Bengali proverb meaning 'न खान' तिल-धारणे' ।

2. i. e. Samvat year 1772, A. D. 1716.

3. कार्त्तिकीय-तिथि i. e. पष्ठी तिथि ।

4. M. वस्त्व-तिलक । The वैद्यनाथ-मासाद-प्रशस्ति of देवकुमारिका ends here.

5. M. रथीदत्ता । The following seven verses also are in the same metre.

6. In whom the three qualities find harmony.

7. Cp. नमः पुरमादय पृष्ठतक्षे, BhagG., 11.

136. विष्टप-वितय-वन्दि तेन वा
वाङ्मनोऽतिग-महामर्म-गोभिना ।

सौख्यदेन च युनक्तु³ मन्मनो
वैद्यनाथ-चरणाम्बुजेन तु ॥२१॥

137. संस्कृतेभय-हराय सेवनात्
व्रास्वकाय मदनांस्तकाय च ।

शीत-दीधिति-लसत्-किरीटिने
वैद्यनाथ-गिरिशाय ते नमः ॥२२॥

138. वेद-गीत-महिमोदतादिभो-
भूति-भूयित-दनोर्महेश्वितुः ।

व्रद्धाणः परम-तत्त्वमस्ति नो
वैद्यनाथ-गिरिशादतः परम् ॥२३॥

139. वेद-मन्त्र-विधिवत्-सपर्यदा
पूजितस्य विवुधैरहनिं शम् ।

भक्तिरसु सकलाघ-हारिणी
वैद्यनाथ-परमेश्वरस्य मे ॥२४॥

1. It should be वाङ्मनसः ।

2. महसु? For the sake of metre, माहामर्म has been used as महामर्म and 'वाङ्मनसः' as 'वाङ्मनः' ।

3. देवनाथ कर्ता understood.

140. अष्ट-सिद्धि^१-परिचारिकावृते
 नास-सात्र-जपतां तु^२ सिद्धिदे ।
 वुद्धिरस्तु० विसलाद्य मे सदा
 वैद्यनाथ उभया विराजिते ॥२५॥

141. आधि-सञ्जन-क्षपैका-वारिधि
 राजराज^३-विधि^४-सेवित प्रभो ।
 सन्ननोऽस्तु तव पाद-पङ्कजे
 प्रार्थनेति मम वैद्यनाथ भोः ॥२६॥

142. हरिश्चन्द्र-नामा हि-जन्माऽभ्यभाषोदु
 इदं वैद्यनाथाष्टकं भक्ति-युक्तः ।
 प्रभाते पठेत् स्तोत्रमेतत्त्वरो यो
 मनोवाच्छ्रितार्थी० स सिद्धिं लमेत^५ ॥२७॥

इति देवकुमारिका-नाम-राज-सात्र-छात-वैद्यनाथ-प्रासाद-प्रशस्तौ
 प्रतिष्ठा-प्रकरणं पञ्चमम् ॥

[समाप्तेयं प्रशस्तिः]

1. “विष्णुमा लघिमा चैव गरिमा महिमा तथा ।
 प्राप्तिः प्राकाम्यमीश्वित्वा विशितव्वाष्ट चिद्धयः ॥”

Cp. also

“विष्णुमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा ।
 वैश्वित्वा च विशित्वा च तथा कामावसायिता ॥”

2. जपनातु ?

3. i. e. क्षवर ।

4. i. e. ब्रह्मा ।

5. M. भुजङ्ग-प्रयात ।

PART II

SANTĀNA-GOPĀLA-KĀVYA

By

QUEEN LAKSMĪ

QUEEN LAKSMI

सन्तान-गोपाल-काव्यम् ।

लक्ष्मी-राज्ञा विरचितम् ।

प्रथमः सर्गः ।

1. आसीक्ष्या विजित-निर्जर-राज-पुर्या
 कवित् पुरा द्विज-वरः किल छाण्य-पुर्याम् ।
 सोऽयं स्त-धर्म-निरतः सह धर्म-पत्न्या
 रेति सुखं हरि-पदान्धुज-दत्त-चित्तः ॥१॥

2. कालेन काचन सुतोऽपि च तस्य जातः
 कालस्य इन्त वश्यतां स तदैव यातः ।
 आदाय तन्मृत-गरीरसुपेत्य शौरिं
 शोकातुरी बहुतरं विलक्षणं विप्रः ॥२॥

1. cp. शारावती पुरो, BhagP., 10. 89. 21, p. 760.

2. The metre of all the verses in this canto is वसन्त-तिलक except that of the last one which is सालिको ।

3. “हाहा हरे ! जगदधीश क्षपात्मुराशि
 पादारविन्द-विनतावन-लोलुपात्मन् ।
 पापात्मनी सम सुतोऽयमभूदु गतात्मुः
 श्रीवासुदेव सदयं परिपालयैनम् ॥३॥

4. रामाद्यो यदुवरात्म सदीय-चित्त-
 तापापनीदन-क्षति कुरुत प्रसादम् ।
 लोकेऽत्र दुष्करमहो भवतां न किञ्चिद्
 देवात्म संप्रति निदेश-क्षतो यतो वः” ॥४॥

5. इत्यादि तस्य लदितं निशमय्य सर्वे
 क्षणादयोऽपि च तदा यदु-वंश-सुख्याः ।
 तृष्णीं स्थिताः किल जने विपरीत-दैवे
 नूनं भवन्ति बत साधु-जनात्म वासाः ॥५॥

6. दृष्टा तु शिष्ट-परिपालन-नष्ट-भावान्
 लष्टो जगाद् पुनरप्यवनी-सुरेन्द्रः ।
 “कष्टं प्रजा सम च संप्रति शिष्ट-मार्ग-
 जुष्टस्य धृष्ट-वृप-धोष्टर¹-वशात् प्रनष्टाः ॥६॥

7. लिश्यन्ति यत् सुत-धनादि-विनाश-हेतो-
 र्विग्रादयोऽपि च परं भुवि वृत्तवन्तः ।
 तस्यात् पत्युरविवेक-भवं धरित्रा
 दौरात्मगमेव हि निदानसुदाहरन्ति ॥७॥

8. साधारणो न जगतीति भवत्-प्रभायः

सर्वैर्यदुच्यते इहाच्यते सत्यमेतत् ।

यच्चात् स्व-पच्च-जन-दग्धित-पच्च-पातः

संदृश्यते तदितरेषु न मादगेषु ॥८॥

9. पुत्रं पुरा यम-पुरात् स्व-गुरोः प्रमटं

द्वत्वाविश्वासं कलिता किल दच्चिष्याऽस्य ॥

पाद्मलं कंस-निष्ठतानपि पट् कुमारान्

मातुः प्रदर्श्यं सरसाऽपहृतो विपादः ३ ॥९॥

1. After finishing their studies with their spiritual preceptor सन्दीपनी, राष्ट्र and वशराम wanted to pay him fees. The preceptor wanted to get back his son who died in the sea. राष्ट्र and वशराम demanded from the sea the son of their preceptor. The sea replied that he was devoured by a conch called पद्मश्रवण, really a demon, that resided inside. The demon was consequently killed by राष्ट्र and वशराम who approached Yama for the return of the dead son of the preceptor. Then राष्ट्र and वशराम returned him to their preceptor. The conch then passed into the possession of राष्ट्र and came to be celebrated as पात्यजल्य ।

2. When देवकी heard of the above incident, she wanted राष्ट्र and वशराम to bring back to life her six sons who were killed by कंस । They approached यमि in the nether regions for their return. They related their past histories to him how they had been the sons of मरीचि by जपा, had laughed at महा on a certain occasion, had been compelled to be born as sons of विरचक्षयिषु and how योगमाया had finally caused them to be reborn as sons of देवकी । राष्ट्र and वशराम brought them back to their mother.

10. पैतामहास्त-निहतं शुक्ल-नन्दनस्य
 पार्थीलजालजमथापि च गर्भ-संस्थम् ।
 चक्रायुधेन भवता परिरक्ष्य सम्यग्
 व्यक्तीक्षतैव निज-मित्र-जनेषु मैत्रौ ॥१०॥

11. किं चात्र षीडश-सहस्र-मिता महिष्यः
 संप्राप्त-पुत्र-दशका भवतो हि सर्वाः ।
 किं वा वचोभिरधिकैरखिलं तदेत-
 दाक्षं भरित्व-महिमाधिक-जृमितं ते” ॥११॥

12. एवं विलप्य सुचिरं यदु-पुंगवानां
 भावं निरीक्ष्य च तदा विगतानुकूल्यम् ।
 सोऽयं द्विजो निज-रुद्रं प्रति सन्निवृत्तः
 शोकं नियस्य दयिता-सहितो न्यवात् सौत् ॥१२॥

13. भूयोऽपि भू-सुर-वरः क्रमशो विनष्टा-
 नष्टौ तथैव तनयानपि क्षण्णा-पाश्वम् ।
 नौत्वा पुरेव स शुचा विलपन् षुनस्तु
 प्रस्थाय दुःख-हृदयः स्वरुद्धिवतस्ये ॥१३॥

14. अत्रान्तरे स्त्र-जन-कर्मणि यादवानां
 प्रौद्यै समेत्य निवसन्नमरेन्द्र-पुत्रः ।

1. In order to exterminate the line of the पाण्डव, अश्वत्था मार्यादा threw a weapon called ब्रह्मास्त्र at उत्तरा, wife of अभिमन्तु, whereupon she took shelter to क्षण्ण । He protected the foetus from all harm.

श्रुत्वा सुतेऽस्य नवमेऽपि भृते यित्तार्थं
विप्रस्या निःसहमना व्यचनं व्यभावे ॥१४॥

15. “भूषः किमव न हि भू-सुर-रक्षणाय
याग-प्रवक्ता-द्वदया यदवो दिजाः यित्तम् ।
तेऽपि श्वसन्ति वत भक्तुप्रपत्तं मर्दीगा
वे सन्त्यजन्त्यसु-गणान् न मही-सुरार्थे ॥१५॥

16. शोर्क त्वज्ज हिज-वरेयमितः परं ते
जातो भवेद् यदि सुतः सद्द्वाऽहमेनम् ।
नेवामि तं यममवि प्रसम्भं विजित्वा
सज्जान् न चेत् चधनुरेय तर्नुं दुतागी” ॥१६॥

17. इत्यं सु तस्य व्यचनं निगमय जित्यो-
नीत्यन्त-तुष्ट-द्वदयस्त्रमुवाच यिप्रः ।
“किं वा धनंजय विजयत्पसि सांप्रतं द्वा
निर्लंजमेष यदु-राज-समान्तराले ॥१७॥

18. क्षण्णादिभित्य भुवन-प्रथित-प्रभावै-
रत्यन्त-दुष्करतमेऽपि कथं प्रभुस्वम् ।
दन्तीन्द्र-मस्तक-यिदारण-चण्ड-गौर्यान्
कण्ठौरवान् समतिगच्छति किं शृगासः ॥१८॥

19. जन्मान्तराजित-शुभाशुभ-कर्म-हेतोः
संजातमव भुवि जन्म-भुवां सुखादि ।

कः पौल्पैरिह विलंघयितुं चक्षः स्यात्
को वाऽव पार्थं तव वाल्य-सदातिरेकः" ॥१७॥

20. इतूरुचुपोऽस्य विशयं परिहृत्सेव
निःशेषतो निज-वलं प्रशशंस पार्थः ।
“मा मा ह्याया मयि ह्याया पृथिवी-सुरैवं
शंकां समस्त-जनता-विनुतानुभावे^१ ॥२०॥

21. छप्योऽहसत्ति न च तत्-सहजो न रामः
काण्यर्गादयोऽपि च तथा यदु-वंश-मुख्याः ।
जानीहि मां सुर-वराल्जसाल्य-बाहु-
वीर्य-प्रसादित-गिरीश-चृहीत-शस्त्रम् ॥२१॥

22. भित्त्वा पुरा नृप-वरैरखिलैरभेद्यं
लच्यं सया ह्यपहृता द्वृपदेन्द्र-पुत्री ।
गत्वोत्तरां^२ दिग्दसशेष-महीश्वराणां
हत्वा पदं च सुकुटेषु करो चृहीतः ॥२२॥

23. सौराशुधादिभिरतार्यंतमो नितान्तं
यादोभिरेष भयदोऽपि च यादवाविः ।
तौर्णः चणेन हृदयाकलितोऽभद्रा-
वचोज-कुंभ-युगलेन मया चमेण ॥२३॥

1. Cp. BhP., 10. 89. 32-33.

2. MahBh., SabhaP. chap. 25, sl. 9—10.

दिशं धनपतेरिष्टासजयत् पाकशासनिः ॥
भौमसेनस्तथा प्राचीं सद्देवस्तु दक्षिणाम् ।
प्रतीचीं नकुलो राजन् दिशं व्यजयतास्त्रवित् ॥

24. ताताज्ञया दिवसुपेत्य निहत्य दैत्यान्
 कौमार-गङ्गि-सुखु-विद्यम-दान-गौणम् ।
 अद्यापि सिद्ध-तरुणी-निवहेः स-मीदं
 संस्तूयते चरितमद्भुतमण्डीयम् ॥ २४ ॥

25. वाचा फिसद्य सम भारत-संगरे प्राग्
 गांगेय-सुख्य-रधिकानविलान् विजित्य ।
 धावी समुद्र-रगनाऽपद्धता सदेत-
 शान्त्यावि हत्य भुवि विशुतमत्र सर्वम् ॥ २५ ॥

26. आश्वस्यतां स्त्र-रुद्रहसेत्य मदीय-वाग्मि-
 राज्ञास्यतां च दयिता पृथिवी-सुरेन्द्र ।
 आमद्र-सूति-समयां तु निवेदयैना-
 मापद्र-सत्तु-हरणे विदितोऽस्तु पार्यः ॥ २६ ॥

27. निःशंकमेव गदितां गिरमर्जुनस्य
 विघ्नस्य चेतसि भृगं स तु विप्र-यर्थः ।
 सद्यः समेत्य सदनं रुद्धिष्ठीं च सम्य-
 गाज्ञासयन् कतिपयानि दिनान्यनैपोत् ॥ २७ ॥

28. काले तु तत्र दयितां परिपूर्ण-सत्त्वा-
 मालोक्य भू-सुर-वरेण रुद्धे प्रणीतः ।
 आच्छाद्य तन्त्रिलयनं विशिखैर्महाज्ञैः
 पार्यः प्रसूति-समयं प्रतिपात्य तस्यौ ॥ २८ ॥

29. जाते तदा युवति-लोका-विलाप-घीये;
 स्त्राकां विभिद्य ग्रर-कूटससुक्ता-देहे ।
 याते दिवं निज-सुते द्विज-सृत्तसेन
 श्रोकातुरेण चगदे विजयः सरीपम्¹ ॥ २८ ॥

30. “हे फाल्खु नार्जुन पृथा-सुत द्वाष्ट-वन्धो
 कुतासि शक्ता-सुत विक्रम-वारि-राये ।
 अद्यैव साधु विदितो सुज-विक्रमस्ते
 सद्यो गतः सततुरेव यतः गिर्ज्ञुर्से ॥ ३० ॥

31. स त्वं यमात्मज-सत्त-सुतयोः सगर्भे-
 रूपक्तः कथं भवसि सत्य-पराक्रमाभ्याम् ।
 हन्तीर्वशी-प्रथित-शाप-वक्षीदितं तत्
 परण्डलसेव भजसीत्यधुमापि सन्ध्ये² ॥ ३१ ॥

32. गार्णीव एष तव खार्णव-दाह-लक्ष्मी
 नाना-रिपु-प्रवर-शौर्य-विमायि-वीर्यः ।
 संसर्गतस्तव किसत्य च परण्डतेति
 सत्वा नपुंसकतयापि च कथ्यते³ ॥ ३२ ॥

1. Cp. op. cit., 10. 89. 37-38.

2. MBh., VP., 46, 48-50.

3. The bow गार्णीव is found used both in the masculine as well as neuter genders ; cp. “गार्णीव-गार्णिवौ पुं-नपुं-सक्तौ” ; Now, the poetess fancies thus : the bow गार्णीव, though masculine, is also found as neuter as well ; is that due to the association of the bow with you ?

३३. देहस्तवायमधुना दहने दुतये त्
 खेदं मुकुन्द-सहजैव भजेत्रितान्तम् ।
 कृष्णा पुनय पतिभिद्यतुरैश्यतुर्भिं-
 निंप्णात-धीरतिवरा सुखिरैव सा स्यात् ॥ ३३ ॥

३४. इत्यादि-दुःसह-यचोविशिखौघ-विद्वो
 दुःखाकुलः स खलु शक्त-सुतस्तदानीम् ।
 विद्या-वलेन निलयादवनौसुरस्य
 मानी यथो यम-पुरीं हरिमप्यदृष्टा ॥ ३४ ॥

३५. सम्मान-पूर्वममुना प्रतिदर्शितेषु
 सम्मागैर्यस्तत इतो निरयेषु पार्थः ।
 तदृष्ट् क्रमेण निलयेष्वपि दिक्पतीनां
 कुत्राप्यदृष्ट-शिशुरेष यथो विपादम् ॥ ३५ ॥

३६. भूयो विचिन्त्य वहुगः स्त्र्यशोविनाशं
 भूरि-त्रपा-परवशः स भृशं मनस्त्री ।
 द्रष्टुं शशाक न यतो निज-वान्धवाद्या-
 स्यहुं ततः स्त्र-तनुमैच्छदयं कृशानौ ॥ ३६ ॥

३७. सन्दीप्य तत्र दहनं भृशमिन्दनौघैः
 सच्चिन्त्य चापि पुर-वैरि-पदाळमन्तः ।
 यावज्जुहाव दहने स्त्र-तनुं स जिष्यु-
 स्त्रावत् समेत्य हरिण्याइभिदधे निरुद्ध ॥ ३७ ॥

38. “मा मा कुक्ष्म लुक्ष-सत्तम साहसं स-
 व्यस्तिन् भवत्-प्रिय-सखेऽपि च जीवतीत्यम् ।
 छा हन्त शूरि-तर-कीर्ति-निदान-भूतं
 देहं विहातुमिह कस्तव दुर्विचारः ॥ ३८ ॥

39. छात्स्त्रं मही-तलसहो तव हस्त-संस्यं
 स्तर्लीका-दुर्लभ इहाच्य तु भोग-योगः ।
 छाणोऽस्त्राहं च भवतः सततं हितैषी
 न ज्ञायते विजय ! संप्रति शोक-हेतुः ॥ ३९ ॥

40. क्षच्छे पुरापि च पृथा-सुत तत्र तत्र
 यदु यन्मया हुपप्रातं भवती हितार्थे ।
 विस्तृत्य तत् सकलसप्ययि मामनुक्ता
 ल्यक्तुं कलेवरसहो बत किं तवासीत्” ॥ ४० ॥

41. वाचं निशस्य मधुरां मधु-सूदनस्य
 देवं व्यवेदयदसुं विजयः स-शोकम् ।
 “जानन्नपीत्यस्त्विलं खलु सर्व-वेदिन
 नैवं प्रलोभयितुमर्हसि दाससेनम् ॥ ४१ ॥

42. रक्षिष्यते हिज-तनूज इतीरितेयं
 व्यर्थाऽभवत् सपदि हन्त सम प्रतिज्ञा ।
 त्यच्यामि तत्तनुमिमां हत-कीर्तिरग्नौ
 तस्मात् प्रसीद जगदौज्जर देहानुज्ञाम्” ॥ ४२ ॥

43. “त्यज विजय विषादं सांप्रतं सर्वमेव
 प्रिय-सख तरसा ते वाब्लितं साधयिष्ये ।”
 इति सुमधुर-वाचा सान्त्वयित्वा तमेन
 कर-तलमवलम्बा प्रस्तितो वासुदेवः¹ ॥ ४३ ॥

इति प्रथमः सर्गः ।

— — —

1. The metre of this verse is मालिनी ।

अथ द्वितीयः सर्गः ।

44. अथो जवान्निर्जित-सारुताश्वं
 रथं समाश्व्य रथांग-पाणिः ।
 सहस्र-नेत्रस्य सुतेन साकं
 दिशं प्रतीचौं प्रययौ स देवः¹ ॥ १ ॥

45. ततो व्यतीतेऽद्वि-वरे तु लोका-
 लोकाभिधे तत्र तमोऽतिषोरस्² ।
 निवार्य चक्र-प्रभया महत्वा
 निरुद्ध-नेत्रं निजगाद पार्यन् ॥ २ ॥

46. “विलोक्यतामाशु विलोकनीयं
 विलोचनासेचनकं जनानाम् ।
 अवर्ण्य-तत्त्वस्त्विमातिशायि
 सुपर्ण-केतोः पदमल्युदारम् ॥ ३ ॥

47. कदापि भाया-विज्ञतिं न याति
 भयादि-भावा अपि दूर-याताः ।
 प्रकाश-रूपेऽपि च यत्र नित्यं
 परः परानन्द-रस-प्रवाहः ॥ ४ ॥

1. BhP., 10. 89. 46 The metre of the verses in this canto is either उपेन्द्रवज्रा or उपजाति, except that of the last verse which is पुष्पितामा ।

2. Cp. RaghV., 1. 68.

48. १ अनार्जवं यत्र भजत्यजस्त-
 महीन्द्र-भोगः परस्ते एव ।
 २ वि-रूपतां चापि खगाधिराजी
 ३ गदान्विताः प्रायश्च एव भक्ताः ॥५॥

49. नवाम्बुद-श्वामल-कीमलांगा
 गदाम्बुजाद्यकित-दोषतुष्काः ।
 श्रीवत्स-पीताम्बर-कौसुभावाः
 श्रीकान्त-भक्ता विहरन्ति यथिन् ॥६॥

50. दिव्यांगनाभिः परिचर्यमाणा
 दिव्यांशु-काले⁴ परिभूषितांगौ ।
 यथिन् स्वयं विश्व-विमोहिनी सा ।
 द्विष्ट-प्रसादं कुरुते च लघ्नौः" ॥७॥

51. इतीरयित्वा तरसाऽवरुटो
 रथादसी पार्ण-सुतेन साकम् ।
 विवेग पार्ण्वं विहिताञ्जली तौ
 प्रदृष्टवन्तौ च परं पुरांसम् ॥८॥

1. आर्या परिकृष्टा here.

2. Here आर्या द्विष्ट-परिस्तम्भा । वि means bird ; so वि-रूपता means the form of a bird. It also means "the absence of beauty."

3. गदान्विताः bears more than one meaning. On one side, it means those who carry the mace of विष्णु ; on the other, it means those who are ill.

4. जाले ।

[इतः परं सूक्ष्मिः कुलकम्]

52. फणीन्द्र-पर्यङ्ग-तले शयानं

^१महेन्द्र-नौलोत्पल-मेचकांगम् ।

किरीट-हारादि-विभूषणौष-

प्रष्टाष्ट-नाना-मणि-दीपिताशम्^२ ॥८॥

53. ललाट-देशाकलितोर्ध्वं-पुण्डं

द्वापा-रसापूर्णं-सरोज-नेत्रम् ।

सुवर्णं^३-सीनोपस-कुण्डलोद्यत-

प्रभानुलिप्तामल-गण्ड-शोभम् ॥९॥

54. मृदु-स्त्रितोदद्योति-सुखेन्दु-विल्वं

गलोर्जसत्-कौसुभ-शोभमानम् ।

चतुर्भुजासक्ता-गदारि-शंख-

सरोकहं^४ मञ्जुल-वन्य-सालम् ॥१०॥

55. स्त्र-भक्ता-वात्सल्य-विशेष-शंसि-

ओवत्स-लच्छांकित-वत्स-देशम् ।

अनेक-पङ्क्षेरह-संभवाण्ड-

निवेश-वेश्मायित-कुक्षि-देशम् ॥११॥

1. Here the word नौल is significantly put in the middle of a compound. It goes with the preceding and following parts ; thus the meaning of the first part is महेन्द्र-नौल-मेचकांगम् ; and of the second, नौलोत्पल-मेचकांगम् ।

2. Cp. BhP., 10. 89. 53-56.

3. सौवर्णं ?

57. पौत्राम्बराच्छादित-पौवरोहं
 पापाभ्यकारारुण-पाद-पद्मम् ।
 नदेन्दु-विघ्नस्त-समस्त-भक्त-
 जनान्तर-स्यायि-महाभ्यकारम् ॥१३॥

58. सनत्कुमारादि-मुनीन्द्र-सुख्यैः
 सनन्द-सुख्यैरपि पारिषदरौः ।
 सुरासुरादैरपि भूत्तिमद्दि-
 निजायुधैः सन्ततमौद्यमानम् ॥१४॥

59. तदीय-रूपापद्मताच्चिं-पद्मा-
 ...वं¹ परानन्द-पयोधि-मग्नौ ।
 रथवद्दु-गिरा तुष्टुवतुस्तदानीं
 जगद्-गुरुं पाण्डव-वासुदेवौ ॥१५॥

60. 'नमी नमस्ते नलिनेच्चाय
 नवाम्बुद-श्याम-कलेवराय ।
 पदारथिन्द-प्रणताखिलार्थ-
 प्रदान-सन्तान-महीरुद्धाय ॥१६॥

61. नमोऽदितीयाय सदाऽस्तु तुभ्यं
 पुराण-पुंसे प्रकृतेः परस्मै ।

1. Cp. BhP., 10. §9. 56.

2. Metre defective. One syllable missing at the beginning of the पाद. देवम् १ i.e. पद्मो+रथम्?

प्रपञ्च-सर्ग-स्थिति-नाश-कर्ते
विरिज्जि-विष्णुवीश-वपुष्वं राय ॥१७॥

62. योगीश्वरान्तनिर्लयाय धान्वे
बोध-खरूपाय निरञ्जनाय ।
बुद्धीन्द्रिय-प्राण-विलक्षणाय
सत्याकायासु नमो नमस्ते ॥१८॥

63. सर्वाक्षरे सर्व-विलक्षणाय
सर्वान्तरस्थाय सदा शिवाय ।
सच्चित्-परानन्द-मयाय शुद्ध-
तत्त्व-खरूपाय नमो नमस्ते ॥१९॥

64. यस्मादिदं विष्णुदेति सर्वं
यस्मिन् प्रतिष्ठां लभते पुनस्तत् ।
यत्रैव याति प्रलयं च तत्त्वै
तु अर्थं नमोऽस्त्वद्गुत-वैभवाय ॥२०॥

65. विधाय साया-प्रतिविस्तितस्त्वं
प्रपञ्चसेतत्त्वहादि-तत्त्वैः ।
संहृत्य भूयः किल काल-शत्र्या
प्रकाशसे त्वं हि सहा-प्रकाशः ॥२१॥

66. विधाय लौला-निलयं किशोरः
प्रविष्ट्य चान्तः बुचिरं विहृत्य ।

विनाश्यत्येव पुनसु सर्वे
तयैव नाथ त्वमिदं च विख्यम् ॥२२॥

66. मायामये संस्ति-सागरेऽस्मिन्
कायाम्-तुष्टा सुचिरं भ्रमन्तः ।
तयैव संप्राप्य पदाळ-पीतं
तरन्ति सं गोप्यदवम्यन्तः ॥२३॥

67. भवन्निकेत-भ्रमणे सदा मे
धृताभिलापौ चरणौ भवेताम् ।
करी भवत्-पाद-सरोज-पूजा-
रती श्रुती त्वचरित-श्रुती च ॥२४॥

68. सुकुन्द ते^१ सूर्ति-विलोक्नोत्तके
विलोचने चापि सदा भवेताम् ।
ग्राणं च युम्पत्-पद-पद्म-पुष्प-
ग्राणोत्सुकं सन्ततमसु विश्वो ॥२५॥

69. तवावतारादि-कथा-प्रसङ्ग-
रता सदा स्याद्वचनाऽन्तर्दीया ।
भूर्धा प्रणाम-प्रवणोऽसु नित्यं
धाने मनो मे मधु-दानवारे” ॥२६॥

1. The form ते is grammatically wrong here. Though सुकुन्द precedes ते, it is grammatically as good as absent, and is, therefore, to be ignored. So ते should be तव। Vide Sida-Kaum., 412; Ast., 8. 1. 72, “कामनितं पूर्वमविद्यमानवत्।”

70. इति खुतोऽयं सरसी-कहाचः
 स्मितामृतासक्त-सुखारविन्दः ।
 क्षणा-रसापूर्ण-कटाक्ष-पातैः
 प्रहृष्टयन्नाह पुमान् पुराणः ॥ २७ ॥

71. “दिमद्य भोः क्षण-धनञ्जयौ वा-
 मनाहृतं क्षेष्युदार-बीयौ ।
 निवेद्यतां स्वागतमप्यहो यन्-
 मदन्तिकेऽप्यागस्तने निदानम्” ॥ २८ ॥

72. षुष्टो वतैवं पुरुषोक्तसेन
 प्रच्छाय तावन्निज-सर्ववित्तम् ।
 विज्ञापयामास यदूदहोऽस्मै
 विज्ञान-रूपाय क्षत-प्रणामः ॥ २९ ॥

73. “निवेदनीयं त्वयि सर्ववेदिन्
 न विद्यते किञ्चन देव-देव ।
 दिवाकरस्यात् तस्मीनिरोधः
 प्रकाश-रूपस्य भवेत् काथं वा ॥ ३० ॥

74. तथापि लोकानुकृतिस्तवियं
 पदाश्रितानुग्रह-हृतुरेव ।
 पिपासुता हृत्त पदोधराणां
 निजाम्याणामिव चातुर्कानाम् ॥ ३१ ॥

75. दिजस्य कस्यापि तस्मै-भवस्य
 प्रयत्नते सामु-क्षत-प्रतिक्षः ।
 धनमूल्योऽयं विष्णु-प्रतिक्षः
 परद्व स्वत दिवित्य ज्ञातः । १२ १

76. भवत्-प्रसादे सति दुर्लभं किं
 भवेत्तद्वस्ति विचिन्त्य नाय ।
 अनेत साकं भवतः भक्षामः
 समागतोऽक्षराय दरीदराय । १२ २

77. अयि प्रपत्तिर्त्वा भवत्तो
 भवेत्ति भूयोऽपि क्षत-प्रवापः ।
 सुधामिवामद्व-क्षया-रक्षाद्वां
 बगाद वाचं जगता गरस्यः । १२ ३

78. “करुं युवामदा मदंगभूता-
 वनेक-सिंहा-अनिताष मुहो ।
 पदावलोकाशम तं कुमारा
 दिवीहमभाव मर्येष नोतः । १२ ४

79. चिरं पृथिव्या कुर्यात् भजन्तो
 पदं समागम्यक्षतमेतदेवौ।
 नयेतमितानपि विष-पुदान्
 प्रतिशुतं तस्मै भवत्यवश्यम्” । १२ ५

४०. इति सधु-रिपुणा छाताभ्यनुज्ञौ
 यदु-वर-पाण्डु-सुतावतिप्रहृष्टौ ।
 पद-सरसिंघयोर्निंपत्य भूयो
 हिज-तनयैश्च ततः प्रतस्थिवांसौ^१ ॥ ३७ ॥

इति हितीयः सर्गः ॥

1. Cp. BhP., 10. 89. 60. The metre of this verse is
 पुष्पिताशा, see foot-note 1, p. 30.

अथ तृतीयः सर्गः ।

81. अथ तदा इरि-लोक-विलोकना-
दुदित-तत्त्व-धिया मध्यम्यः ।
कृत-इरि-सुतिरस्ता-मदोऽविगद्
द्विज-पृष्ठे लग्नहे च परो मुदम् । १ ॥

82. सृत-विमाश-विपाद-विमूळितं
द्वृतमुपेत्य तदा द्विज-सत्तमम् ।
सह निष्टल्य पदे विजयोऽव्रवीत्
महिरिणा इरिणांक-कुलांकुरः । २ ॥

83. “द्विज-वर प्रणतोऽधिभि धनञ्जय-
स्तव पदाल-युगी मह-वान्नकः ।
अनुगृह्णाण विपादमग्रेपयन्
दयितयाऽयि तयाऽतिरुचातंया । ३ ॥

84. दशम-नन्दन-पालनमेव ते
द्विज-कुलेन्द्र मया तु पुरायुतम् ।
वत परं मधु-वैरि-क्षपा-वक्षा-
दनिहतानिह तान् दश चाऽनयम्”^१ ॥४॥

1. The metre of the verses 1-46 in this canto is Drutavilambita.

2. Cp. BhP., 10. 89. 61.

दृति निपीय तदीय-वचोऽसृतं
 गुरु-तर-प्रमदाकुल-मानसः ।
 च्छणमभूत् प्रतिपत्ति-विमूढ-धौ-
 द्विंज-वदो जव-रीधि-विकारतः ॥ ५ ॥

86. सखुपशुज्ञा छठं पुनराशु तं
 शिरस्ति चाप्यभिचुर्व्वर सुहुसुँहुः ।
 प्रस्त्रद-वाघ-जलान्यभिवर्षता
 स जगदे जगदेका-धनुषरः ॥ ६ ॥

87. “अयि धनस्त्रय जौव चिरं सुखी
 सुत-धनादि-समस्त-समृद्धिमान् ।
 युधु यशस्व सुजा-बलस्त्रतं
 भवतु तेऽवतु तेन महीं भवान् ॥ ७ ॥

88. समधिकाधिक-सोद-विधायिनः
 प्रतिविधानमहो न जगत्त्वये ।
 किमधिकं बत दातुसिदं जग-
 हिजय ते जयते सुज-विक्रमैः ॥ ८ ॥

89. इह तु दीन-परायण सर्वदा
 यदु-पतिः स ददातु द्वितं तव ।
 निज-वयोविलयेऽपि च योगिना-
 मसुलभं सुलभं पदमसु तत्” ॥ ९ ॥

१०. इति वितीर्यं तदाग्निप्रसप्तो
मधु-रिपुं च समीच्यं मही-चुरः ।
सुदृढ-भक्ति-युतः प्रणिपत्य तं
परमुदारमुदारमधासुयत् ॥ १० ॥

११. “जय हरे जय देय जगत्-पते
यदु-कुसाम्युधि-पूर्ण-निगाफर ।
अयमहं प्रणतोऽप्यि रमा-पते ।
तथ पदेऽय पदेक-समाश्रयम् ॥ ११ ॥

१२. अहम् विष्ण-विमोहन-शीष्याः
कथं परं जगदोऽप्तर मायया ।
हत-धियः कस्यन्ति मंहान्ताः
मनसि ते न सितेतर-कर्मसि ॥ १२ ॥

१३. तदिह मे निखिलामपराधिताः
सुत-विनाश-एत्ता थचसा कृताम् ।
सदयमदय सहस्र क्षणो विना
वि-भुवने भुवनेऽप्तर का गतिः ॥ १३ ॥

१४. यदिह दुस्तर-संस्तुति-सागरे
सुदृढ-वासनया तु निमल्लतः^१ ।
अघमहो ग्रतिजम् समर्जिते
त्वमधुना मधु-नागम नाश्य ॥ १४ ॥

१. भस्ति शिषः ।

95. दृढतरा त्वयि भक्तिरहर्निश्चं
 भवतु मे भद्र-ताप-विनाशिनी ।
 अपनयत्वं छदोऽप्यविवेकितां
 कलण्याऽरुण्या नयन-श्चिया ॥ १५ ॥

96. सततमेव जगत् परिरक्षितुं
 निखिलमप्यवताद-धतैरलम् ।
 छत-धियस्त्वं सा प्रथिता छापा
 सुवि तथा वितथास्मिह मा क्षथाः ॥ १६ ॥

97. ^१दिवि-सुवा ह्यकरुणः द्विति प्रथां
 गतवताऽपहृते निगमोत्करे ।
 तव तु तत्र धृता सकलापदां
 शस्त्र-करी मकरीश-तरुः पुरा^२ ॥ १७ ॥

98. प्रस्थिते तु पुरा पयसां निधौ
 मिलित-सर्व-सुरासुर-सञ्चयैः ।
 विपुल-काञ्छुप-रूपमधोगतं
 महि-धरं हि धरन्तसुपास्महि^३ ॥ १८ ॥

1. दिति ? 2. For reference, see PanR. ; Cp. BhP., 8, 24

3. विष्णु assumed the form of a fish for recovering the Vedas stolen by ह्यगीव । For details, see MahBh., Vana-parva, chap. 187 ; MatP., chap I ; BhP., 8, 24, 9 ; MeruT., प्रकाश ।

4. At the time of the churning of the ocean it supported the मन्त्र hill as a tortoise. For details, see KurI I ; for कूर्म as an incarnation of प्रजापति, see SatBra., 7.5.1

99. शरणमसु स मे किटि-रूप-धृण्
 जलनिधावसुरेण निमज्जिता ।
 चित्तिरियं वत येन समुद्धृता
 स च रणे चरणेण इतो रिपुः ॥ १८ ॥

100. दिति-सुतं निज-भक्ता-सुर-दुर्भु
 कश्चिपुमादि-हिरण्य-पदं न षैः ।
 नर-मृगेन्द्र-वपुर्द्वितीवान् भवान्
 वस्तु मे स तु मेध्यतमो द्विदिः ॥ २० ॥

101. तमहमिन्द्र-सहोदरमाश्चये
 विपद-माव-मितां तु जगत्-वर्योम् ।

1. The third incarnation of विष्णु is a Boar who killed द्विरक्षाच ।

For details, vide BhP., 3, 12-20 ; KalP., 19-22.

2. For details, see AgniP., chap., 30 :—

सिंहस्य क्षत्वा वदनं सुरारिः
 सदा वरालच्च सुरक्षा-मेवम् ।
 अधै वपुः सनुजस्य क्षत्वा
 ययौ सभा देवपतेः पुरस्तात् ॥

Har V., chaps. 30-39 ; BhP., 7, 1-10 ; VisnuP. I, 17-21.

Almost every पुराण contains some information about वृद्धिः ।

बलि-कारादपच्छत्य च यः पुरा

मध्यवतेऽध्यवते प्रदद्वौ सुदाः¹ ॥ २१ ॥

102. हृषि करोत्यनिशं जसदग्निं जं

हिं-कुलापहातौ निरता नृपाः ।

सपदि यस्य परश्वधनाभक्ते

हृतवहै तव है शलभाः हताः² ॥ २२ ॥

103. सुर-जनार्थनया दिनक्षत्-कुले

दशरथाभजतां सलुपित्य यः ।

दशमुखं तु जघान जगदुद्धुहं

स भव मे भव-मेदुर-तापहा³ ॥ २३ ॥

1. बलि, king of demons, occupied the city of gods and banished them all from it. For conquering him, विष्णु assumed the form of a dwarf (वासन) ; see BhP., 8, 14-24 ; VamP., 48-53.

2. Nowhere in the Ram. and the MahBh. is परशुराम accepted as an incarnation of the Lord. But afterwards in the MatP., VisP. and other पुराणs, he is declared as the sixth incarnation of the Lord and in the BhP., as the sixteenth incarnation. In the above पुराणs, he is taken to be only a partial, and not a full, incarnation. In the RenM. of the सच्चाद्रि-खण्ड of the SkanP., an attempt is made to make him a full incarnation.

For details, vide BhP., 1. 2 ; MahBh., शान्ति-पर्व, chap. 49 ; also Vana-parvan, chaps. 116-117 ; Ram., I, 75-76 ; SkanP., सच्चाद्रि-खण्ड of RenM., 13. 19 ; KalP., chap. 82.

3. The reference is to राम ।

104. सित-पयोधर-चारुतराङ्गति-
 विघ्नत-नील-पटो सुसक्षायुधः ।
 इह च सम्भवि नः गरुणं भया-
 व्यामयतामयतामघमुत्पणम् ॥ २४ ॥

105. कलि-युगेऽन्तसुपेयति कल्किनः
 खल-जनानद्विसाय विभेत्यतः ।
 तव पदाङ्ग-युगं तदिदं भनः
 आरति मे रतिमेकतमां यहत् ॥ २५ ॥

1. According to some authorities, कलि is the eighth incarnation, but according to many others, वल्लभ is the eighth. Acc. to the BhP., 1. 3. 23, कृष्ण is the twentieth incarnation. Our poetess evidently accepts वल्लभ as the eighth incarnation. For the dress and weapon of वल्लभ, see BrahVP., शीर्षाण्ड-आग्न-चतुर्ष, chap. 13.

2. Our poetess कलि does not evidently recognise the Buddha as an incarnation of विष्णु. For the recognition of the Buddha as an incarnation, see BhP., 1. 3 (21st incarnation) : VisP., part III, chaps. 17 and 18 (The Lord Buddha is here named मायालोह); AnuB., II, 2, 26; GitG., I (निर्दिष्ट यज्ञ-विधिरह चुति-जातम्) etc.; cp. SahD., chap I (परालोक्यत शत्रु-सौधि जातिः; etc.).

Kalki will be born, it is stated, at the end of the present Age of vice and will bring back the golden Age. For details, see KalkiP. For Kalki as the twenty-third incarnation, see BhP., 1. 3. 24-25. For Kalki as accepted by the Jains, see JainHV., 60. 2. 52.

106. यमिह यादव-वंश-समुद्रवं

धरणि-भार-विनाश-विधितस्या ।

सपदि कंस-भयेन पिताऽनयद्

ब्रज-पद्मेज पद्मेन तरन् नदीम्¹ ॥ २६ ॥

107. सपदि तव च कंस-नियोजिता

विष-विलिम्ब-कृचं दिशती तव ।

निश्चिरौ बत येन हि पूतना

सुनिहता निहतामित-बालका² ॥ २७ ॥

108. तव वधाय पुनश्च समागता :

शकट-वात-सुखा बहवोऽसुराः³ ।

सख-भुजामनिशं च हितैषिणा

विदलिता दलिताञ्जुन-भूरुहा⁴ ॥ २८ ॥

1. Cp. e.g., BhP., 10. 3. 46f.

2. For details, see BhP., 10. 6. 10; HariV., chap. 62. कृष्ण sucked the breast of पूतना in such a way that she was instantaneously killed.

3. कृष्ण killed the demons headed by शकट and वात when He was very young. See, e.g. BhP., 10.7. 6, 26, 28.

4. Nala and कूवर assumed the forms of Yamala and Arjuna trees owing to the curse of नारद ! कृष्ण uprooted the trees with great force for the salvation of Nala and कूवर ! See e.g., BhP., 10. 10. 23ff. भूरुहा adj. to लक्ष्मा (omitted).

109. निखिल-गोप-वधू-निलयादपि
 स्त-जननी नवनीत-पद्मोमुपः ।
 नियमनं तु कायचिदुल्लुखले
 कृतव ती तव तीव्र-हपाकुला^१ ॥ २८ ॥

110. सकल-गोप-कुमारवा-संकुले
 भवति गो-शिशु-पालन-लोलुपि ।
 कमलभूरपि यस्य तु मायया
 परमयादूरमयादिह विद्ययम^२ ॥ ३० ॥

111. स्त-विप-दूषित-सूर्य-सुता-जलं
 विमदयन् फणि-नायकमाशु यः ।
 सुर-जनेन सुमैरभिवर्धितः
 सुतवता तव ताण्डव-चातुरीम^३ ॥ ३१ ॥

1. यशोदा, foster-mother of कृष्ण, tied Him with rope to a mortar so that He might not reveal His wonderful divine power. See, e.g., BhP., 10. 9. 14.

2. In order to examine whether कृष्ण was the full incarnation of the supreme soul, ब्रह्मa stole all the cowherds and kept them hidden in a cave. कृष्ण, however, deluded ब्रह्मa by substituting the cow-herds of exactly the same appearance. See, e.g., BhP., 10. 13. 41.

3. The reference is to the Serpent कालीय who with his associates used to poison the water of यमुना with their poisonous breath. Once the cows and the cow-herds drank the water and immediately died. कृष्ण at once jumped into the water, lifted up कालीय and sent all the serpents together with कालीय to the island रमणक ; see, e.g. BhP., 10. 16. 28.

112. जल-विहार-विधौ यसुना-तटे

निहितमंशुक-सञ्ज्ञयमाहरन् ।

नज-वधूरकारोत्तपयातुराः

समदना सदनाधिका-सोहनः¹ ॥ ३२ ॥

113. रुपित-वासव-ष्टुष्टि-भयं व्रजी

प्रशसयन् स्वकरोदधृत-पर्वतः ।

गत-मदेन शचौपतिना पुन-

दिंवि-भवैर्विभवैः समपूजि यः² ॥ ३३ ॥

114. सुरलिका-स्वन-मोहित-मानसे-

व्रंज-वधू-निवहैः सह यो भवान् ।

बहु-तनुर्वह्नधापि च खेलनं

व्यतनुतातनु-ताप-भराङ्गुलैः³ ॥ ३४ ॥

1. कृष्ण wanted to test their fidelity in Him ; so he stole all their clothes and climbed up a kadamba tree. See, e.g. BhP., 30. 9 ; VisP. 5. 13.

2. The cow-herdesses used to celebrate the sacrifice to Indra called इन्द्र-याग । As कृष्ण thought it was not the best way to acquire unflinching devotion necessary for salvation, he stopped the sacrifice. Indra became angry and ordered that it would rain in Gokul incessantly. कृष्ण came to the rescue of the cow-herds, lifted up the mount Govardhana which served the cow-herds as an umbrella and thus protected them all. Indra consequently submitted and chanted hymns in praise of कृष्ण । See, e.g., BhP., 10. 25. 18-19.

3. Once कृष्ण became many during the रात्रि and celebrated the occasion thus with the entire satisfaction of one and all of the cow-herdesses. See, e.g., BhP. 10. 38. 3.

115. कलयता वहुसर्विमहो ब्रजी

गतवतापि पुनर्मधुरा-पुरीम् ।

वधु-जना नयनास्त्र-शृङ्खला-

विगलिता गलितान्य-रसाः कृताः¹ ॥३५॥

116. कृष्ण-तनूमनुलेपन-दायिनी-

मथ विधाय सुदाम-सुखार्चितः ।

रजक-मङ्ग-सुखैः सह मातुलं

निरवधीरवधीरित-सत्-पथम्² ॥३६॥

117. उपमयादय गित्तित-सत्-कसी

सूत-तनूभव-जीवन-दक्षिणः ।

अनुमतः प्रयथौ च निजां पुरीं

स्व-गुरुणा गुरुणा प्रमदेन यः³ ॥३७॥

1. वलराम also accompanied him. Cp. BhP., 10. 41. 19. मधुरा and मधुरा are identical. For details about मधुरा, see मधुरा-मालाका of VarP., chaps. 152, 158 etc. For कृष्ण attracting women, cp. BhP., 10. 42. 8, 24, etc.

2. Cp. BhP., 10. 44. 17-41.

3. BHP., 10. 45. 33ff. When the Preceptor of कृष्ण demanded of him as his teaching see the life of his son who died in the sea, कृष्ण and वलराम implored the sea to return the son of the preceptor. The sea replied that he was devoured by a conch called पश्चम, really a demon, residing inside. They, therefore, killed the demon, blew the conch and rescued the deceased son of the preceptor from the region of Yama.

118. बहुतरं तु जरा-सुत-दोर्मदं

शिथिलयन् सुचुकुन्द-गतिप्रदः ।

जलनिधावकरोदतिदुर्गमा-

मसुष्ठदां सुष्ठदां सुगमां पुरीम्¹ ॥ ३८ ॥

119. विदित-भीष्म-सुता-हृदयसु यो

द्विज-कुमार-गिराश्चित-कुरुक्षिणः ।

प्रियतमां च जहार विरोधिनो

विश्वव्यज् शिव्यन्नपि लक्ष्मणम्² ॥ ३९ ॥

120. दिनकराम-मणेरपि यादवाद्

भवति दुर्वचनाच्चकितात्मनः ।

1. Cp. op-cit., 10. 51.

2. Cp. op-cit., 10. 52-54.

Desirous of marrying कृष्ण, रुक्मिणी secretly sent a नान्दण to him. कृष्ण, too, became enamoured of her on hearing the report. Unfortunately, all arrangements for her marriage with शशपाल had already been made ; utterly disappointed, she resorted to the temple of the goddess for redress. वलराम and कृष्ण who had come to the marriage ceremony as spectators, forcibly abducted her. A war at once broke out in which कृष्ण was victorious. He brought रुक्मिणी's brother रुक्मिन् as a prisoner. रुक्मिन् was, however, released at the intervention of वलराम ।

चपि वरादपि (१) सूर्य-सुतस्तयो-
रुभयोरुभयोः करमयहीः ॥ ४० ॥

41. कृत-कलिन्द-सुता-कर-पौडनः
सप्तदि मद्र-महीग-सुतादिकाः ।
कर-बलात् परिगृह्ण च वालिका-
स्वरमयो रमयोवमितांगकाः ॥ ४१ ॥

1. Cp. op-cit., 10. 57. 41.

सवाजित् got the possession of the gem समन्व by pleasing the sun-god by means of his penances. कृष्ण wanted the gem for himself. सवाजित्'s brother सेनजित् once wore the gem on his neck, went to the forest where he was killed by a lion. It was generally thought that he was robbed and killed by कृष्ण himself. Meanwhile कामवान् killed the lion and gave it to his son as a toy. कृष्ण overheard the nurse consoling the boy thus :—

“सिद्धः प्रसेनसंवधीत् सिद्धो जामवता इतः ।
सुकुमारक मा रोदीत्व द्विष्ट समन्वकः ॥”

Then in order to disabuse the public of their suspicion, He fought with जामवत्, vanquished him and took possession of the gem as well as his daughter जामवती। When कृष्ण approached सवाजित् for returning the gem, the latter presented him with his daughter सवमासा।

2. Cp. op-cit., 10. 58. 17. 23; HariV., chaps. 120-122.

Being questioned by कृष्ण and Arjuna why she was undergoing such terrible penances, कालिन्दी replied that her only object was to have विष्णु as her husband. Pleased at her solicitations, कृष्ण 'married her.

Cp. op-cit., 10. 76. 77-78.

42. नरका-दैत्य-नियत्वित-सुन्दरी-

जनसहो परिशीतवतः पुनः ।

सुर-सुनि-प्रवराय निदर्शित-

ख-सहिमा सहिमापि च यस्य ते, ॥४२॥

43. अथ युधिष्ठिर-यज्ञ-सभा-जन-

प्रख्यितस्य तु चेदि-सहीशितुः ।

निधनसाशु विधाय ययौ पुन-

र्यजनतो जन-तोष-करो भवान्^२ ॥ ३ ॥

44. अपि च साल्व-सुखानखिलानह^३-

नथ धनञ्जय-सारथितां गतः ।

1. Cp. BhP., 10. 59. The demon Naraka robbed Indra of all his royal emblems ; so the latter personally reported his grievance to कृष्ण who killed the demon. The women who were formerly stolen by him were now restored by कृष्ण to their proper guardians. But as all of them wanted to marry Him, He married them all and took them to इरका ।

2. Cp. op-cit., 10. 74. 43. चेदिराज is शिशुपाल ।

In the राजसूय sacrifice celebrated by युधिष्ठिर, Sahadeva proposed that कृष्ण should be the recipient of all the offerings sacrifice of the यज्ञ. Enraged at this, शिशुपाल began to abuse कृष्ण. As all of the kings were leaving the sacrificial assembly in anger, कृष्ण cut off his head with His disc.

3. Cp. op-cit., 10. शाल्व felt very much insulted as a consequence of the abduction of कक्षिणी by कृष्ण and बलराम. In order to take vengeance for the same, he engaged himself

धरणि-भार-हरः सुखुमावसः

स्त्र-सदने सदनेक-जनाश्रिते ॥ ४४ ॥

45. गिरिणि-सेवक-वाणि-मदापहा^१

नृग-महीश-विमोच-विधायिनी^२ ।

दुष्पदजावर-भंग-समीरता-

मुपगताऽपगताऽपिषु यत-क्षपा^३ ॥ ४५ ॥

in severe penances and through the grace of शिव, he came to possess a chariot moving at will, with which he began to torture the यादवs mercilessly. Subsequently he was killed by शार्ण.

1. Cp. op-cit., 10. 63. जया, daughter of शार्ण, fell in love with king चनिष्ठ, son of पद्मावत, and grandson of कृष्ण at first sight. Coming to know of this, चिद्दण्डि, an intimate friend of जया, brought चनिष्ठ to जया by means of magic. As a consequence a war broke out between शार्ण and the यादवs in which शिव and कृष्ण had to participate. As शार्ण was defeated inspite of शिव's protection, he had to return both चनिष्ठ and जया।

2. Cp. e.g., op-cit., 10. 64; शार्ण-माहात्म्य, प्रभासांड of the स्कन्द-पुराण, chap. 10, pp. 529 of the बड़वासी ed.

जैमिनि and सोमशर्मन् quarrelled for the same cow called दंशी, unknowingly offered to both of them at different times. As the king paid no attention to them, they cursed him that he would become a lizard. He however, got rid of the curse by the touch of कृष्ण's hand in the well which is now famous as the well of दंश।

3. Cp. MahBh., समा-पर्व, 68, vv. 41-48. The famous incident of the मध्य-भारत् in which Lord कृष्ण is represented as saving द्रौपदी from the dishonour of being stripped in public.

46. निज-कल्प-हिताय धनार्थिनं

प्रिय-सखं तु कुचेल-महीसुरम् ।

अहत यः पृथुकाशनतोऽधिकं

सुधनदो धनदोपसमाशु तस्¹ ॥ ४६ ॥

47. स त्वं सत्त्व-तनुः समख-कलया पूर्णोऽवतोर्णः कुले

वृष्णीनामिह भूमि-भार-हरणे योऽभ्यर्थितो विधसा ।

नारीणां नयनाभृतायित- वपुश्चैद्यादि-टिष्ठान्तकृद्

भक्तानामखिलार्थ-कल्पक-तदः क्षणैधि नः श्रेयसे² ॥ ४७ ॥

48. इति ज्ञिति-सुरोन्तम-प्रियसनेन संपादयन्

सुराधिप-सुतेन च प्रसद-भार-पूर्णालना ।

समेत्य निज-सन्दिरं सह कल्प-पुत्रादिभिः³

... ॥ ४८ ॥

49. विहारैरित्याद्यैर्जगद्खिलमानन्द-भरितं

वितन्वन् भक्तानां परम-गति-दानैक-निरतः ।

1. Cp. BhP., 10. 81. 7ff. Kucela, also known as सुदाम, went to his great friend कृष्ण and owing to his extreme poverty, could not take with him anything else than some fried rice. This, however, pleased कृष्ण so much that He at once bestowed upon his friend immense wealth.

2. Metre शार्दूल-विक्रीडित ।

3. Metre पृच्छी ; one line missing.

अशेषाघ-ध्वान्त-प्रगमन-दिनेगायित-गुणः
स कृष्णः कल्याणं कलयतु सदा यो वदुतरम्¹ ॥ ४८ ॥

50. रोगात्मयाऽपि रवि-वर्म-कुमारकस्य
जातादरेण मनसा यच्चित् प्रकामम् ।
मौख्यं समर्प्य² विगणय्य³ कृतं मयैतत्
काव्यं सुदा वुध-वराः परिशोधयन्तु⁴ ॥ ५० ॥

इति द्वतीयः सर्गः ॥ २ ॥

समाप्तं चिदं काव्यम् ।⁴

1. Metre शिष्टरिष्टो ।

2. समाप्तविगणय ।

3. Metre वरुण-तिष्ठक ।

4. India Office Library, MS. no. 8158 ; see Keith's Catalogue of Sanskrit MSS. in the India Office Library, Vol. II., p. 1539.



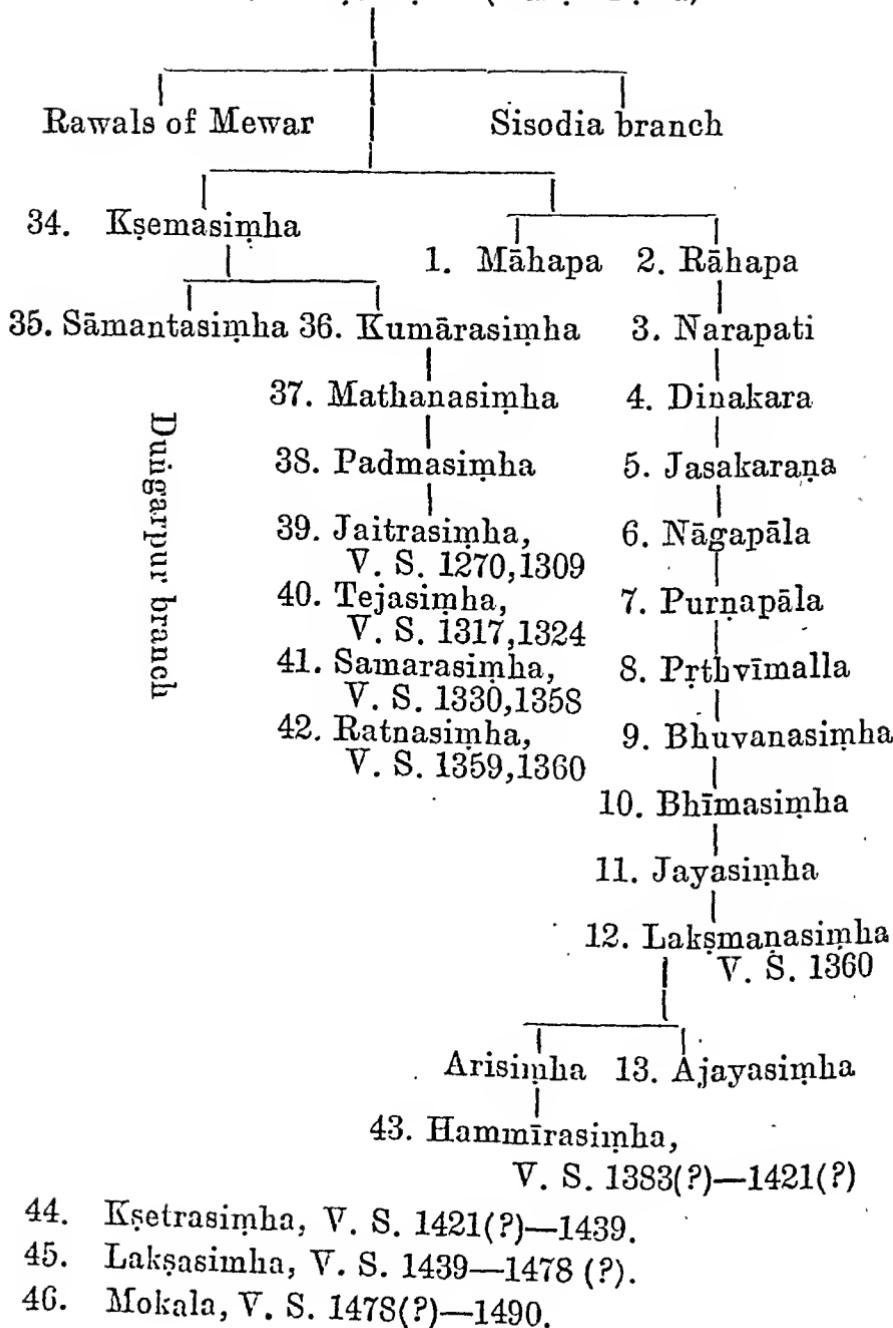
APPENDIX I

The Rāṇās of Mewar

Guhil—the present Rāṇā, Sir Bhūpāla Simhā.

1. Guhila (Guhadatta)	Bhartṛpaṭṭa II
2. Bhoja	(V.S. 999,1000)
3. Mahendra	
4. Nāga or Nāgāditya	17. Allaṭa, V. S. 1008,
5. Silāditya (Sīla), Vik. Saṃvat 706.	1010
6. Aparājita, Vik. Saṃvat 718	18. Naravāhana, V. S. 1028
7. Mahendra II	19. Śālivāhana
8. Kālabhoja (Bāpā) V.S. 791 and 810	20. Saktikumāra, V. S. 1034
9. Khummāṇa, V. S. 810	21. Ambāprasāda
10. Mattaṭa	22. Sucivarman
11. Bhartṛkhaṭa (Bhartṛpaṭṭa)	23. Naravarman
12. Simhā	24. Kirtivarman
13. Khummāṇa II	25. Yogarāja
14. Mahāyaka.	26. Vairaṭa.
15. Khummāṇa III.	27. Haṃsapāla
16. Bhartṛbhaṭa or	28. Vairisimhā
	29. Vijayasimhā, V. S. 1164 and 1173
	30. Arisimhā
	31. Coḍasimhā
	32. Vikramasimhā

33. Ranasimha (Karnasimha)



47. Kumbhakarṇa, V. S. 1490—1525.
48. Udayasimha, V. S. 1525—1530.
49. Rāyamala, V. S. 1530—1566.
50. Saṅgrāmasimha (Sāṅgū), V. S. 1566—1584.
51. Ratnasiṁha II, V. S. 1584—1588.
52. Vikramāditya, V. S. 1588—1593.
53. Vanavīra, V. S. 1593—94.
54. Udayasiṁha II, V. S. 1594—1628.
55. Pratāpasimha, V. S. 1628—1653.
56. Amarasiṁha, V. S. 1653—1676.
57. Karṣasiṁha, V. S. 1676—1684.
58. Jagatsimha, V. S. 1684—1709.
59. Rājasimha, V. S. 1709—1737.
60. Jayasiṁha, V. S. 1737—1755.
61. Amarasiṁha II, V. S. 1755—1767.
62. Saṅgrāmasimha II, V. S. 1767—1790.
63. Jagatsimha II, V. S. 1790—1808.
64. Pratāpasimha II, V. S. 1808—1810.
65. Rājasimha II, V. S. 1810—1817.
66. Arisiṁha II, V. S. 1817—1829.
67. Hāmmīrasimha II, V. S. 1829—1834.
68. Bhīmasimha, V. S. 1834—1885
69. Javānasiṁha, V. S. 1885—1895.
70. Sardārasimha, V. S. 1895—1899.
71. Sarūpasimha, V. S. 1899—1918.
72. Sambhusimha, V. S. 1918—1931.
73. Sajjansiṁha, V. S. 1931—1941.
74. Fatahsimha, V. S. 1941—1987.
75. Sir Bhūpāla simha, V. S. 1987—

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Memory of the First World War

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ABBREVIATIONS

AbhCin.	= Abhidhāna-cintāmaṇi.
AgniP.	= Agni-purāṇa.
AitBra.	= Aitareya Brāhmaṇa.
AmarK.	= Amara-koṣa.
AmaraKU.	= Amarakoṣodghāṭana.
Anek Saṅg.	= Anekārtha-Saṅgraha.
AnnRaj.	= Tod's Annals of Rājasthāna.
AnuB.	= Anu-bhāṣya.
ApSS.	= Āpastamba-śrauta-sūtra.
Ast.	= Āṣṭādhyāyī.
AsvGS.	= Āśvalāyana-grhya-sūtra.
AsvSS.	= Āśvalāyana-śrauta-sūtra.
BaudhSS.	= Baudhāyana-śrauta-sūtra.
BhagG.	= Bhagavad-gītā.
BhP. or BhagP.	= Bhāgavata-purāṇa.
BhaK.	= Bhaṭṭi-kāvya.
BrahVP.	= Brahma-vaivarta-purāṇa.

BṛhadDhP.	= Bṛhad-dharma-purāṇa.
Chow. ed.	= Chowkimbā edition.
Contri of W. to S.L.	= Contribution of Women to Sanskrit literature.
DanC.	= Dāna-candrikā.
DanD.	= Dāna-darpayā (as quoted in the Tīthi-tattva, p. 153)
DanKh	= Dāna-khaṇḍa.
DanKK.	= Dāna-kṛiyā-kaumudi.
DanS.	= Dānaśāgara.
DhatRKD.	= Dhātu-rūpa-kalpa-drucī,
GautDS.	= Gautama-dharma-sūtra.
GitG.	= Gita-govinda.
HariV.	= Hari-Viṣṇa.
JnimBrah.	= Jaiminiya-Brāhmaṇa.
JainHV.	= Jaina-Hari-viṣṇa.
KalP.	= Kūlikā-purāṇa.
KalkiP.	= Kalki-purāṇa.
KalpDK.	= Kalpa-dru-kōṭa.
KatPar.	= Kūtantra-pariśiṣṭā.
KatS.	= Kūtnatn-sūtra.
Kath Samh.	= Kōṭhaka-saṃhitā.
KatSS.	= Kātyāyana-śrauta-sūtra.
KavAlam.	= Kāvya-śāstra.
KurP.	= Kurma-purāṇa.
LatSS.	= Lātyāyana-śrauta-sūtra.
MBh. or MahBh.	= Mahābhārata.
MaitS.	= Maitrāyaṇi-saṃhitā.
MaaDS.	= Māṇava-dharma-sūtra.
ManSS.	= Māṇava-śrauta-sūtra
MatP.	= Matsya-purāṇa.

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Amara-koṣodghāṭana by Kṣīrasvāmin. See *Nāma-
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śiṁha: A. by K.

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Some wrong readings of the MS. of the Santāna-gopāla as corrected.

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जद्यात्	जद्यां	53	16 (d)
०शीर्यात्	शीर्यात्	53	19 (e)
करणीरयात्	करणीरयान्	53	19 (d)
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न ततुं	स्वततुं	57	37 (e)
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दृष्टान्त	दिष्टान्त	84	47 (c)

CORRECTIONS

For	read	p.	
कृत	कारित	16	colophon
"	"	46	"
41, 42, etc.	121, 123, etc.	81f.	

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